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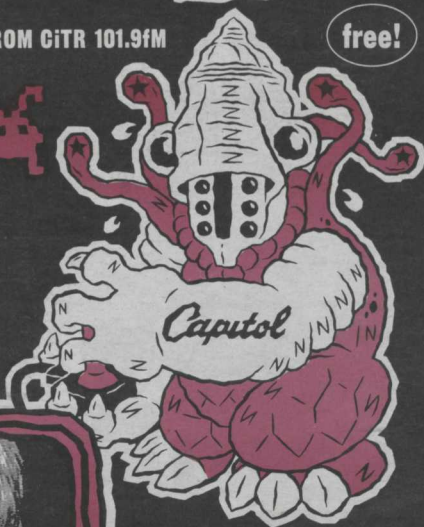
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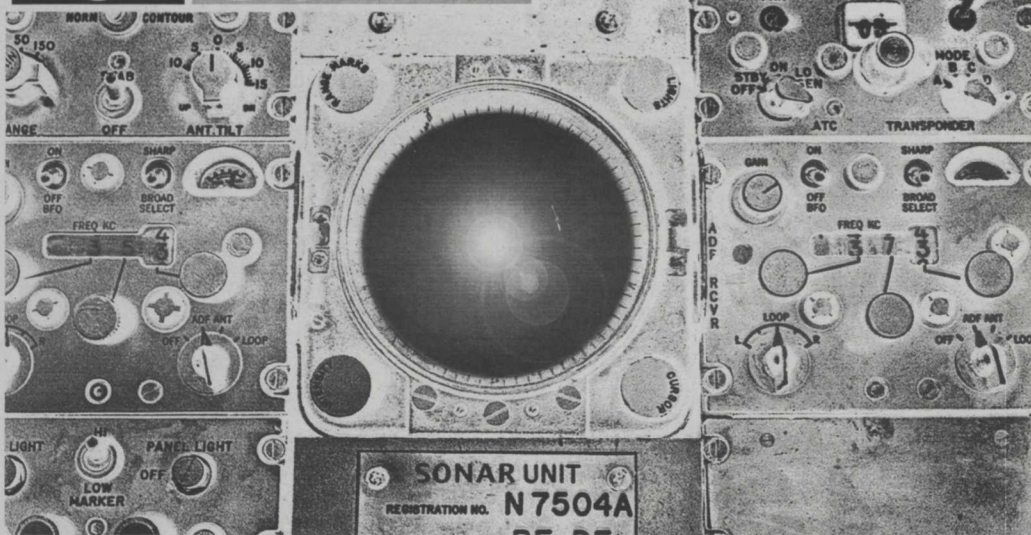
ATARI TEENAGE RIOT



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DISCORDER

August 1997

Issue #175

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COVER

LOCAL GENIUS LESTER STOLE THE SHOW THIS MONTH WITH HIS AWESOME COVER & ARTWORK FOR ATARI TEENAGE RIOT, THAT RIOTOUS, ANTI-TECHNO BAND FROM BERLIN. LOCAL COMPUTER FAILURE, SPEEDRACER, STOLE OUR PATIENCE, DECIDING TO "BREAK" ON THE LAST NIGHT OF PRODUCTION. BUT THAT'S OUR PROBLEM, NOT YOURS, RIGHT? AND YOU'RE READING THIS, SO IT'S A MOOT POINT. HAPPY READING ...

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DEADLINES: Copy deadline for the September issue is August 13th. Ad space is available until August 20th and can be booked by calling Kevin at (604) 822-3017 ext. 3. Our rates are available upon request. DISCORDER is not responsible for loss, damage, or any other injury to unsolicited manuscripts, unsolicited artwork (including but not limited to drawings, photographs and transparencies), or any other unsolicited material. Material can be submitted on disc (Mac, preferably) or in type. As always, English is preferred.

From UBC to Langley and Squamish to Bellingham, CTR can be heard at 101.9 FM as well as through all major cable systems in the Lower Mainland, except Shaw in White Rock. Call the CTR hotline at 822-2487, our office at 822-3017 ext. 0, or our news and sports lines at 822-3017 ext. 2. Fax us at 822-9364, email us at: ctr@running.ubc.ca, visit our web site at <http://www.ams.ubc.ca/ctrinfo/ctr> or just pick up a goddamn pen and write 233-6138 SUB Blvd., Vancouver, BC, CANADA V6T 1Z1.

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The September issue plays host to the seventh annual Directory - full of contact numbers and addresses of the folks who are making noise these days...and the business who support them.

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.cowshead chronicles*
brooklyn, n.y. 07.21.97

funny how time and space somehow skews perception. how absence, apparently, makes the heart grow fonder. i recently received a postcard from a friend away on vacation and she spoke of simpler times together. the events early on in our relationship. the first time we ever walked together. the first time we had lunch. what she had to eat. the bagel i had eaten and what i had had on it. i remembered other things, too, that maybe she did not remember or had decided not to mention. the clothes she was wearing the first time i met her. who she was with, what i had said. and now as i sit here in brooklyn, n.y. writing the chronicles, i, too, have tricks being played on me by my own mind. things i will take home with me to vancouver and have to ponder from a distance make perfect sense of. sort out things i will have to put into perspective somehow. things i can't easily explain now to you or to myself. it's happened before and each time i have negotiated it to the best of my ability, for better or for worse. what can i tell you right now? something i suppose. love, infatuation, being smitten, having a crush, taking a shine to someone, all these things have one common thread, if not many. i have mentioned this thing so many times before and i feel odd doing it now, but i will anyway — your heart. even when broken, it seems to be able to pick itself up from off of the canvas and step into it for more punishment. while my heart is, for the most part, strong i feel something coming on that could send it to the mat for at least an eight count. something i should be able to have control over but seemingly don't. i won't know until i leave new york. it's a quick flight back to vancouver thursday evening but one that i now will stand still at times giving me ample time to pause for thought. i'm confused right now — i know it — and i feel you should know it as well. shaken perhaps. i came to new york expecting nothing but leaving with a head full of conflict that needs sorting out and the need to put things into much clearer focus. i feel the need to follow through though take a chance and see what happens. i can't put it any clearer than that, i'm sorry. home is again, apparently, where the heart is and i need to get home to see if that is, indeed, true. it may be, however, somewhere else entirely.
gth ...

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TREECRUSHER
Yes I Don't
(Gorge)

There must be something in the water over in Victoria. From the birthplace of **Bum** (to name just one Victoria band of many) comes **Treecrusher**, the latest loud, fast, energetic, pop-ping boy band from our province's capital. This three-piece covers songs

by **The Lemonheads** and **The Doughboys**, and cheerfully pounds its way through originals with lyrics as unabashedly goofy as "You know I'm sorry when I'm being a big fuckhead" and as grim as "You won't find me hangin' by my neck, but don't think I haven't considered it." Treecrusher's charm is that these pull-no-punches words and this rock-neck-inducing music are leavened with such good-natured noisy harmonies and hooks.

SARAH McLACHLAN
Building a Mystery (single)
(Netwerk)

"Building a Mystery (Clean

Version)" is how it's listed on the back of the jewel case, and my first indignant reaction is, "Why do we get the clean version?" I mean, this isn't CHQM, you know. Anyway, this is a very nice sounding song, and Sarah sounds lovely, as always. (Still, I'd love to hear the "dirty" version.)

HOLLY McNARLAND
Numb (single)
(Universal)

Fans of the girl singer-songwriter genre who may have found Holly a bit scary in the past need not be afraid of this single! Sure, she still has the tattoos and the singing is still plenty emotional. **Sarah McLachlan** she isn't, I admit, but come on, there's nothing to fear from this very listenable song.*



SHINDIG

Another 13 weeks of friendly competition, jokes-for-beer, and amazing prizes. CITR is now accepting demos for **Shindig '97** from all over BC. Get your act together and let us hear your noise. All that is required is a 25-35 minute set of original material and a little chutzpah. Deadline for submissions is Sept 1, 1997.

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CITR
101.9 FM



from the diary of jonnie loaf boy

Day 7 of the Revolution

This bloody revolution is still sputtering along, and I am getting really sick of it. We have been holed up in this decrepit radio station for a week and if I have to put another slice of pizza down my throat, I'm gonna hack. I'm not the only one getting fed up. The university is starting to get irritated and the other djs want us out. DJ Noah and Witchdoctor Highball came by to throw a tantrum. Their shows are being pre-empted by the revolution, and they can't deal with it. Those egomaniacs need to be personalities regularly, or they break out in hives. They threw themselves repeatedly against the door of the radio station, but we are pretty securely barricaded in. One of DJ Dinette's henchmen leaned out the window and poured coffee grinds on them. Not a very nice thing to do, considering that the Witchdoctor had just washed his hair for the first time in several months. Who knows how long it's gonna be before he gets a chance to rinse out the grinds. The two of them left amid DJ Dinette's fierce taunts, muttering something about a counter-revolution.

The university has appointed Nardwuar the Human Serviette as their special envoy to try to resolve the conflict. God help us all. He came into the dj booth to check on the conditions of the revolutionaries. He seemed visibly shaken, but it's hard to tell with him. He always seems visibly shaken. I asked him if he would send in the Red Cross to monitor my health. As the only hostage, I think I deserve extra care. I showed him the red marks on my upper lip left by the duct tape, but he seemed unimpressed. I explained my heart condition to him. "My arteries are getting gummed up with tofurella. My heart could burst any second — just ask my doctor." He kinda smiled nervously and wrote something down in a tattered notebook. He said he would send in someone to clean the bathroom.

Day 8 of the Revolution

Nardwuar arrived this morning accompanied by some fat guy from the university administration. The fat guy wouldn't give us his name and refused to even shake our hands. Not that any of us wanted to touch one of his beefy paws, but I think some common civility would have been appropriate. "This is an illegal occupation," the fat guy goes, sending the revolutionaries into a bout of fake snickering. And DJ Dinette is like, "Listen lardo-boy, why don't you get your fat suit out of here." And Nardwuar is all try to keep our heads cool, and all that. Finally he got them all quiet and sitting down, and the revolutionaries presented their list of demands. This sent the fat guy into another fit — his face turned red like I swear I could see beads of sweat forming on his bulging eyeballs. Poor Nardwuar had to calm things down again, and patiently explain to the revolutionaries that he is not authorized to negotiate the dismantling of capitalism or the apparatus of state control. And DJ Dinette is like, "Then what's the point of sitting down with you hacks?" And the fat guy is like, "We are here to negotiate your surrender, and nothing else." And DJ Dinette is like, "Then we are suspending talks with you." And the fat guy is like, "No, we are suspending talks with you!" And the two of them start buffing their chests against each other until Nardwuar forces them apart by holding DJ Dinette's favourite 7" between them. And Nardwuar is squeaking, "I think I can safely say that talks have broken down," and he and the fat guy scurry out.

Day 9 of the Revolution

We have heard rumours that Sub-Commander Marlboro and the rest of the hippies have surrendered the President's office in exchange for a couple of sodas. The revolutionaries are pretty depressed. They just sit sullenly on the floor and are no longer arguing over the stationary bike. DJ Dinette keeps scratching her scalp and aggravating the holes in her pants — a sign she might peak-out. She tried a couple of times to reach Sub-Commander Marlboro on the walkie talkie, but there was no reply. The Virgin Murray has really cracked up. He sits in the dj chair with his cardigan pulled over his head and has been playing nothing but the Macarena all day. The punk version of "The Macarena" is slightly amusing, but the whole schtick loses its novelty after a couple of hours. I suggested that they all go out into the hall and get some exercise — maybe a game of soccer. They just glared at me. Nardwuar came by this afternoon, but DJ Dinette flung a few empty pizza boxes at him and he took off.

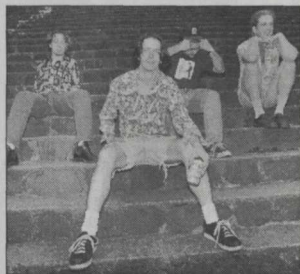
Day 10 of the Revolution

This morning I was woken up by the boot of a police officer prodding me in the balls. "Hey buddy, you responsible for this?" He was holding a handkerchief over his nose and gesturing with his arm to indicate the entire dj booth — the piles of pizza crusts, cigarette butts and coffee grinds. In the background, Pavarotti was singing some overblown aria. Murray has a great ear for irony. The cop pushed his face towards me, and I could smell his fetid doughnut breath, even above the stench of the dj booth. "Your cowardly friends slunk away in the night," he goes. And I look around, and see that I'm the only one here. On the wall, spray paint: "Waco. Oko, Peru, CITR! Viva La Revolution!" What a bunch of lame asses.

Radio Interview

Live from Thunderbird Radio Hell can be heard Thursdays from 9.11 pm on C1TR 101.9 FM

THE COWARDS



Who are you? (names, ages)

Cory the drummer, 14 (Cory Hatch), aka Greg
Cory the guitarist, 26 (Senor Cory Smokebreak), aka Ryan.
Cory the bassist, old and sick (Coriander, Cory spice), aka Cam.
Cory the singer, 3.141592653589793238 (Cory Jorj Filler), aka Jorj.

Pick 5 words to describe your band:

guitarist: Who, what, when, where and why.

drummer: Can't you see I'm drinking?

bassist: I don't know, please stop.

singer: Gregarious, effervescent, unrequited, antidist-establishmentarianistic and good.

Pick 5 words to describe your fans:

drummer: They're cuckoo for Cocoa Puffs.

bassist: Strange men with strange animals.

guitarist: True worshippers of my art.

singer: Confused, drunk, prepubescent, Hanson and rare.
Why did Jorj drop the bass and become the 'front-man'?

Jorj never dropped the bass. Sure, he tripped it over, tripped on it, left it in Maple Ridge and Chilliwack, but NEVER EVER has he dropped it.

Please describe how you and July Fourth Toilet were ripped off by The Loved One when you opened for their final show?

At face value, neither opening band was paid as Kelly Simpson (The Loved One's singer) decided his band merited all the money. We were also ripped off by Brian Salimi as the week before we headlined at the same venue (the Niagara) and Mr. Salimi split the money evenly between the three bands but strangely, exactly one week later he gave all the money to the



headlining band. In the end we weren't that ripped off as we stole The Loved One's bass player for our band and singer Cory badly mimed Robert Dayton off stage during our set with his back landing on the monitor. It was more than just payment. **Who is Vancouver's version of Iron Maiden and why?**

Bif Naked because 1) she has as many tattoos as Steve Harris; 2) in certain lights she resembles Margaret Thatcher; 3) her odds of becoming a tattooed millionaire are great; 4) her spoken word album makes one want to run to the hills.

Who is Vancouver's version of Weird Al Yankovic and why?

Age of Electric because 1) they can play metal, alternative, grunge, rock, etc; 2) Al's song: 'Cable TV', their song: 'Remote Control'; 3) They make us laugh.

Who is Vancouver's version of Cheap Trick and why?

Jet Set, because 1) same line-up ... two cute boys on vocals and bass, eccentric nerd lead guitarist and misfit drummer; 2) a neverending supply of catchy, poppy, candy-soaked, grooves and hooks; 3) in 20 years they'll be hip again while the other 20 000 bands that all sound like Radiohead, Collective Soul, etc., will long have been forgotten; 4) one word: BALLADS!!!

What happened at your Music Waste show this year that caused it to be written up in Exclaim!, Terminal City and The Georgia Straight?

The main reason is that all three of those periodicals were there and all were impressed enough by the music and show of the evening that they all found it worth mentioning. We would like to thank the opening bands She Screams, Hookers of Fire, Ani Kyd and the Sister Lovers for making the night a complete success. Overall, the show really rocked, which seems to either surprise or scare people in this city.

Ask yourself two questions and answer them.

Who's your fav Hanson, and why?

bassist: Isaac the guitarist, the eldest of the three because he, like I, is the Andy Summer of this hot new '90s Police wannabe band.

drummer: Taylor the keyboardist because I've had a crush on him since the day I saw him. The way he plays with both hands makes me blush. If I met him I would just die!

singer: Zachary the 11 year old drummer. He's the youngest and he could fulfil all my prepubescent hairless fantasies I never got to fill when I was his age.

guitarist: The as-of-yet unseen three year-old thalidomide brother-bassist. The law does not allow me to tell you why.

What's your favourite animal?

Baby swallows.

Anything else to add?

Cory the singer wants to remind Nordwarr that he promised to be my date if Hanson comes to town. We'll have a MMM-boppin' good time!

Contact Name and Address:

The Cowards c/o 412-774 Great Northern Way, Vancouver, BC, V5T 1E5/ Jorj: 604.873.6842, [c@swash.bc.ca]/ Greg: 604.435.7674.

Power Failure

Who are you? (names, instruments played)

Kevin Rose: Guitar, and fashion sense.

Andrew Molloy: Guitar, and street credibility.

Stephen Hamm: Bass, and sensitivity.

Terry Russell: Drums, and sex appeal.

State your purpose.

Terry: World dumb-ination.

Andrew: To have fun through creating world problems and to make up answers to these questions that are long enough.

Kevin: To live free of hassle and to ROCK OUT all night and part of everyday.

Hamm: To go to Seattle, Portland, and Eugene, and then figure it out from there.

What's in your pockets right now?

Hamm: A pack of smokes and a roach.

Andrew: My wallet in my back pocket.

Terry: A Bona-Fide Government Issued Licence to Kill. (No lie ... really ... OK, it's a Provincial Pesticide applicator's permit.)

Kevin: You don't want to know — it's just not fit to print.

Were other names considered for your band?

Hamm: No. We knew from the very beginning that there was no other possible name because it was obvious what we are about: power and failure. But we were considering calling it the Terry Russell All-Star Review.

Terry: The name became official when we booked our first show (with the Tonics and the Timber Kings). The next practice we had was engulfed in darkness when a circuit breaker blew. As we walked our way down the urine-scented staircase to the boiler room to reset the breaker, we knew we had found the name that was meant to be.

How would you describe yourself to kids in the scene who haven't heard you?

Andrew: Animal.

Hamm: Vegetable.

Terry: Bigger than a breadbox.

Kevin: We'd probably say: 'Hey young feller, ever heard of rock 'n' roll?'

Being a Super Group, what other super groups do you consider to be role models?

Cactus, Mountain, the Monkeys and Axl Rose's Hox.

Explain Punkaoke, Glamaoke and Bowen Island ...

Andrew: Punkaoke is what allows Terry to buy new cymbals and to wear skimpy underwear in front of an audience. Glamaoke allows Hamm to buy wigs and makeup. And Bowen Island gives Kevin an excuse to ball on practice early: 'Sorry guys ... got a boat to catch.'

Ask yourself a question and answer it.

Why does everyone think we're so great?

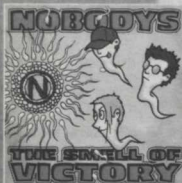
'Y'know, like, we just go out there and totally rock out and y'know like Kevin hangs out on Bowen Island and occasionally he like, goes down to the legion and watches some jug band do Alanis covers and that's pretty rockin', but y'know when he hits the 'Couv to play a show he's ready to totally rock out and Hamm spends most of his time fifteen feet underground and when he emerges from the underworld he's totally ready to rock out and Andrew's over in Victoria pushing people Devil worship videos so when he's in town he's ready and y'know Terry is learning to program computers to 'Do Lunch' and so when we all get our funky asses together there's only one thing to do ... ROCK!

Contact name and address:

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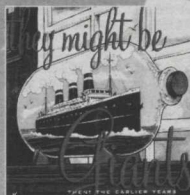
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Somewhere between Chicago and Ann Arbor exists Lake of Dracula. Its inhabitants are Marlon Magas (vocals, formerly of Couch), weasel walter (guitar, currently of the Flying Lutenbachers), and Heather M. (drums, formerly of the Scissor Girls). They deliver the Now wave sound like a plague of frogs. I talked to Marlon in Chicago via cell phone whilst I was trapped inside an abandoned fridge, which wreaked havoc with the reception, especially towards the end of the interview...

Interview and Illustration by Lester.



Lester: "A lake is an insoluble chemical compound, and Dracula can obviously take the immaterial form of a smoke or gas." This really worries me.

Marlon: I chose to name the band Lake of Dracula because I wanted it to sound a little bit violent. People take it very literally. 'Ah, the vampire standing in the water'.

It sounds like a bad translation of a foreign horror movie.

Well, as a matter of fact, it is. I went into a video store a couple of years ago and it caught my eye. It's a Japanese movie. I haven't been able to see it all the way through, though. I just like the name. I love exploitation movies. I like Jack Hill's stuff, he did *Spiderbaby* and *Switchblade Sisters*. I also like a lot of exploitation movies.

So, you want to tell me what the Now Wave sound is all about?

Exactly what the Now wWave sound is, is hard to define. Obviously, it bears some relation to No Wave, but we're not trying to live in yesterday — not that No Wave is a yesterday term, because it's really an attitude, not really a style of music. People talk

about the bands today that are "Neo-No Wave." If a rock band formed today, people wouldn't call them "Neo-rock" when it's just another rock band. We don't need to resurrect anything 'cause it never went away. Now Wave seems to connote something more contemporary, something that hasn't been heard before. There seems to be an affiliation between Chicago bands and Bulb records.

The link was first established when Couch and Mr. Velocity Hopkins — aka Peter Hopkins, the head of Bulb at the time — first played in Chicago with Math. We played at the Milk of Burgandy, which was run by Math, and a friendship was struck. We played with the Flying Lutenbachers and made friends with the Scissor Girls. I would come up to play in the Many Moods of Marlon Magas and many of the people on the record are from Chicago. Everybody in Ann Arbor hated Couch. We thought, "What could we do to really piss people off? We're breaking up, anyway. We should go solo." So I called it The Many Moods of Marlon Magas. That was the most self-important, pompous name I could think of.

Who are the people on the record?

Let's see, there was Walter from the Lutenbachers as

well as Heavewe and Adam and the Ants — the new Adam and the Ants.

The new Adam and the Ants?

He made an Adam and the Ants tribute band called Adam and the Ants.

That's very conceptual. It's exactly the same name as the original band, though. They were an extremely authentic tribute band. The record also has Matt Krawczyk, who played sax in *Prehensile Monkey Tailed Skunk*. The rest of those guys are now in Monkey Power Trio. They play for an hour every year, and for each hour they play they put out a 7". They just put out their second hour. There was Aaron Dillaway, who's a celebrity in his own right. He's in the Perodactyls, Couch, Beast People, Isis and Wierwolves. He's also the Hanson Records CEO. He moved out here to be in the Lutenbachers and decided Ann Arbor needed his leadership.

He had to pick up where Destroy All Monsters left off.

There's a *Destroy All Monsters 7"* on Ecstatic Peace (Records) and a lot of that is Mr. Quinton and Panacea. They took the stage in the original spirit of *Destroy All Monsters* — crash the party and take over.

That explains the photo of them on the back cover.

Mike Kelly from DAM was the last to go. He seemed a little irritated and eventually got booted off the drums. That's what comprises that single. Let's see who else played on the *Many Moods*... [lists several people] *Mandor Nave*, he's been in lots of bands; Hot Licks, Maggot, Bognant, now he's in *To Live and Shave in L.A.*

I remember talking to the oscillator player in To Live and Shave about the Silver Apples, and I heard Lake of Dracula played with them on tour.



We played with them in San Francisco. It was so crowded, the people were so sedate. People just stood there. That's okay, you know it's the underground thing. I just couldn't enjoy watching them because I was packed in like a sardine. But I saw them in Chicago. A bunch of us went and we just started pogoing. I can't think of the last time I enjoyed myself more at a gig.

Lake of Dracula had a bass player at the Vancouver show but no Manhattanite. Jessica was with us. She's a permanent member of the band now. But the Manhattanite, he's a weird guy [who] just shows up here and there.

And he's in U.S. Maple?

I can neither confirm or deny that. It's all very black hat. He's concealing his true identity. Usually we'll play a show and he'll simply show up. You know, crash around and break something.

And somehow this is what led to him recording with you in the studio?

He wasn't there when we recorded that record. We played the tape back and somehow he mysteriously appeared on the tape. We played with him at the Lounge Axe, [where] there was a two day festival of

Skingraft bands. Walter didn't really have a good time. He was dismayed he had to keep pulling at a guitar string. He wanted to jump around on everything, so we arrived at the decision to have a bass player. We recorded a single shortly after Jessica joined. It's a split single with Monitor Radio, coming out on Car Crash.

Refresh my memory and tell me who Ken Vandermark is? There seems to be a proliferation of his name on the Do Not Dot album.

Ken came from Boston. He's a saxophonist and he's a parttime member of the Flying Lutenbachers. They recorded a couple of albums with them. He now disavows any association with them. The guy's got a flat top on top of his head.

The classic Chicago flattop, as pioneered by Steve Albini?

Correct. The archetypal Chicago flattop.

What's happening with your solo stuff nowadays?

Lake of Dracula is the emergency now, so [my solo stuff] is kinda on the backburner. I think the future solo stuff is going to be taking a rap direction.

You were saying there was almost a Bulb community down in Chicago. Do bands like Tortoise come to your shows to rip off ideas?

Well, hell, uh, well... it's uh...

That was just a setup for me to slap Tortoise.

The scenes are pretty separate. Postrock is really pretty boring. When I first heard that stuff, I was peeved. I read the reviews about the shifting harmonics and dope rhythms. I was really surprised to hear something that I would expect to hear from Buffalo Tom. A lot of people who comprise the band have stunning musical vocabularies. But apparently they have buried it deep within the record, beyond the realm of hearing range. Personally, I could care less. But can you understand why people enjoy it?

Actually, I think one big reason why they are so popular is that a good friend of theirs is the tastemaking critic of Chicago, Peter Markovic. He's the main rock critic for *The Reader*, an influential Chicago publication. He also contributes to *Trouser Press* and he used to publish *But Rag*. People tend to believe what they read. You have *Wired* magazine and stuff like that writing about Tortoise and how groundbreaking they are. Bands like that take all the fun out of music. I mean, you have to smoke all this pot to get anything out of it. I like music that shakes the walls and makes people dance, that hurts people's ears, that is powerful, that makes it sound like the sky is going to open up and blood is going to rain down.

That seems to sum up Lake of Dracula's aesthetic.

Well, thank you. Postrock makes me think of sitting in school and tapping my fingers. I'm sure they find our music equally grating. I'm sure that they feel that they're rocked much harder, with more relevance. We wanna rock, but we don't wanna be a stupid rock band. It's not like we're some metal band trapped in a metal straitjacket, or some garage band who base their aesthetic on their Hot Wheels set.

I've got a Hot Wheels set.

Yeah, um.

Just kidding. Well I do, but don't worry about it.

From there we agreed that the now defunct Harry Pussy were good because they made you want to kill, and exchanged inadvisable trivia about inept sexualization. We discussed bringing back ambrosia as sensible fashion statements and the merits of incorporating fascism in rock — Marlon felt that "nobody's done that in a while." Some kids did eventually rescue me from inside the fridge, after I agreed to buy them beer. Thanks to Mark Szabo for transcribing the interview and taking the fridge door off its hinges "for my own protection." *



by Julie Colero

The Folk Implosion was just recently in the studio, already recording material for their next full length, which will be released "... probably a long time from now," says Lou Barlow. "We're starting early ... we want to take a real step forward from *Dare to Be Surprised*. We have themes and formulas, songs that come together." Everyone knows Lou as Mr. Sebadoh and most know him as one half of The Folk Implosion, a band he shares with John Davis. Live, Lou plays keyboards, John plays guitar and their Vancouver show at the Starfish Room on August 4th will debut their new bassist, DISCORDER's Julie Colero spoke with Lou, calling from the studio.

Unfortunately, after much fiddling and fidgeting, we realize that this is a one-on-one interview, as Lou can't get John's phone to work. There goes your organized approach, as I scrap 90% of my questions ...

Julie: I attempted to study up for this interview, reading many a Folk Implosion article last night before bed ... you're in every magazine right now! Lou: I am? RIGHT NOW?

This month, last month ... I was a little bit disturbed by the fact that you're everywhere right now.

Wow, I didn't know that. I had no idea. I'm sorry. I'm amazed at how much publicity you're getting right now. Is it always like this?

I guess it is ... apparently they had a hard time drumming up interest in the Folk Implosion record, so it's interesting to hear another side to that.

I've seen overdose ...

That's pretty good. That's perfect.

You're happy that you're getting all this attention right now.

Well, no. It's attention, but it's not ... I don't know. I'm sort of ambivalent as to its ultimate importance. If you're in a lot of magazines, your name is just swimming around there.

I have never heard the big single that everyone is always talking about, 'Natural One,' but I've got the new album, and it's fun. I want to ask you some *Teen Beat*-like questions because people are always saying [dreamily], 'Wow, that Lou Barlow, wow he's great!' and then I put in a good word for John, even though I have no clue what he does, except that he's a librarian ...

John quit his job. No more of the library.

Is it full-time touring?

Full-time being a musician. It's not really touring, but more musically concerns.

Is all this bringing in any money?

Yeah, enough to live on, certainly.

Yeah, the kind of situation where you can quit your day-job and make music your day-job.

Yeah, John just did that a couple of months ago and he's doing pretty good, as far as making his way as a musician.

I noticed that the last Sebadoh [album] got pushed pretty big, like you're becoming more accessible to the masses.

I guess so ... it's a theory, anyway ...

When I play the new Folk Implosion in public places, I get really mixed reviews about it. People will come up and go, 'What is this?' and sometimes it's a good thing, and other times not. A lot of people get confused by the fact that the record is so eclectic. People can listen to one song and love it, then listen to another and be led completely astray. Are you going to keep the diversity? It's nothing we try at, so it's hard to say. We just completed the instrumental basics for seven songs, and I really honestly can't tell you the direction the records going in ... being eclectic seems to just come naturally.

thing. I just think it's healthy.

What happens if people remember you for 'Natural One' and only 'Natural One,' after all the amazing work you've done?

That's okay. I can't complain about it. That was, by far, the most popular song I've ever done, and it could very well be the most popular song that I will ever do. I've fully prepared myself for a life as a cult figure. I'm ready for that.

Are there major radio stations that will play your music, or do you get most airplay from college radio?

College radio has always been the place where I know that they'll play us, we'll always end up in the top 10 of CMJ or whatever ... That happens with just about everything that I do. Just because of 'Natural One,' there was a little bit of interest in 'Insinuation' as a single, so I got some airplay. That was a little bit of a follow-up.

I get a perverse satisfaction out of someone who is able to listen to one song on our record and then be completely turned off by the next song. I've just always been really tickled by that. I'm like, 'Ha ha, can't take it!'

—Lou Barlow



I get a perverse satisfaction out of someone who is able to listen to one song on our record and then be completely turned off by the next song. I've just always been really tickled by that. I'm like, 'Ha ha, can't take it!' We're not making it for that purpose, we're not doing it consciously to fuck people up. It just kinda comes out that way. I'm always really shocked when I find out how narrow-minded people are, musically. Music serves a pretty minimal function in most people's lives. It's often about background music. We could do that too, but if we're going to put together a record, we want something that's really interesting for us to make, and to listen to. If I'm putting together a record, I want it to reflect my own tastes.

Are you happy that the Folk Implosion is taking you in a different direction than any of your other projects?

Yeah ... it's good. When Sebadoh first got off the ground, I had this whole solo thing that I was doing which was quite different, I've always needed some-

'Pole Position' and 'Insinuation' came out at almost the same time. 'Insinuation' was more like what you had done before, therefore ...

It was the only one that anyone would even entertain the idea of playing on the radio. The formula, the dance-inflected tune ...

So now you're typecast for ever and ever, amen? Who knows? At this point, I'm weary of all that indie/major, little radio/big radio stuff. It's hard to get really worked up about it. If we never have another hit, that's fine, as long as we are taking musical steps forward. If no one notices that, then so be it.

It seems as though the Vancouver music scene is heading towards an electronic phase; your work isn't heading in that direction, is it?

I don't know ... we're using samples and synthesizers ... no scratching, though. I don't think I would allow that. That would make me kinda mad. We're still very faithful to the guitar. It's never done us wrong, there's no need to drop it now. In the '80s

they said, 'The guitar is over, it's time for keyboards!' and then there was a keyboard phase, and then there was heavy metal, and then there was grunge, and now we're back to keyboards ... and then there will be heavy metal again!

It's a little too predictable, isn't it?

I find it comforting, reassuring. The one thing I find discouraging about the electronica thing is that people are acting like it's something radically new. That really disturbs me. Rather than embracing it as what it is — the logical extension of something that started in the early '70s, with bands like Kraftwerk — they see it as something foreign, like a flying saucer. It's all just part of the big, lovely, multi-colored fabric of music. The thing that makes any music powerful is your open-mindedness to other types of music. Electronica will strengthen rock music because rock bands will have to get a lot better to even make people pay attention to them any more. Electronica is more an upper/middle-class, urban thing, the fact is that in small towns across America, rock and roll will never die. Just the fact that the Stone Temple Pilots are the most popular band in the world ...

We talk about Europe for a while, and about how the Dutch are blunt while North Americans are sometimes rather false.

Your songs manage to be pretty ...

Blunt?

Yeah. Does daily life go that way as well?

Kinda, yeah. My wife and I talk pretty much point-blank about everything. In the way that John and I put our music together, we have to put things out bluntly often times. I don't like that. 'Why?' Because ... And that's really the only way we ever get anything done. Whenever we try to avoid doing that, that's usually when the problems start. It is interesting that that's not the way most of the world functions.

For collaboration, it is important, isn't it?

You would just assume that that's the way it should be for everyone, with everything that you do, you know? But it doesn't work that way and, collectively, it's funny how we become accustomed to mediocrity. You just don't want to rock the boat. I don't know what that phenomenon is, where it came from. Here [in America], there are so many colliding cultures. When I'm listening to some German or Dutch person tell me about how fake Americans are, I'm like, 'If you had to deal with the full-on cultural collision that is our country ... They've had a hard enough time just trying to stop fighting between cultures over there. We've had to make our situation work for quite a while. Are you going to keep making music until the world ends?

I hope so, I don't know what else I would do. I work a lot, do a lot of travelling, and it's fairly stressful, but you really can't beat it. *

du Maurier International Jazz Festival — June 20-29, 1997

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ven though the Coastal Jazz and Blues Society puts on great shows throughout the year, the big event is always the du Maurier International Jazz Festival, kicking off what we hope will be summer. This festival may not be as big as Montreal's, but it has the reputation for being more adventurous. None other than soprano sax master Steve Lacy once said, "Your festival is justly considered by everyone to be one of the greatest in the world today."

Despite the lack of venues like the Glass Slipper and the Commodore, a move of the free shows from the Plaza to the Roundhouse, uncertain sponsorship for the future and unpredictable weather that can only be called biblical, the festival did manage to pull through nicely. Early tallies had attendance down a bit due to some of the above mentioned factors, but many shows, particularly those at the Vancouver East Cultural Centre, were filled to capacity.

Once again the line-up was a healthy mix of mainstream and experimental, vocal and instrumental, down-home blues and music from around the world. And of those performances we attended, most were successes — with a couple that were as close to perfection as a performance can get.

VIENNA ART ORCHESTRA Vancouver East Cultural Centre ERICO RAVA'S CARMEN PROJECT Vogue

While browsing through the Jazz Fest guide the past several years I had noticed that many of Europe's finest come here on a regular basis, often with some aid from their government. And this year was no different, as once again we reaped the benefits of old world good taste. What was particularly exciting was the presence of two big bands, the Vienna Art Orchestra and Italian trumpeter Enrico Rava's Carmen Project. One of these was among the finest shows I've ever seen. The other was not.

On paper, the Rava show at the Vogue at first seemed like it could not miss: 15 of Italy's finest plus a conductor reinterpreting Bizet's classic opera. The show began promisingly enough with an off-kilter version of the famous overture, but that was about it as far as deconstructing the classic goes. For the rest of the hourlong set, the band occasionally seemed stalled. Solos of clarinetist Gianluigi Trovati and acoustic guitarist Marco Capelli definitely had moments of inspiration, but the arrangements for the entire ensemble were too timid and often muddy.

Opera is, of course, drama and drama needs a climax or crescendo. This show had none. It just ended. In the hands of an arranging genius like Carla Bley, this project could have been startling; in arranger Bruno Tommaso's, it was not. To put it simply, it was fine. But it certainly didn't break the fourth wall, as they say in theatre.

Oh what a difference a day would make, though. Celebrating the 20th anniversary of his group, leader and arranger Matthias Ruegg brought the Vienna Art Orchestra into the VECC to play a set which sounded like they had been rehearsing for 20 years. Tight does not begin to describe it.

"People might say we play a lot of different styles. It's not true. We only play like the Vienna Art Orchestra," Ruegg joked at the onset. Enough said. What followed was a virtually flawless hour-and-a-half show where the band effortlessly reinterpreted classical music, funk, swing, latin, free jazz and so on. It would be too hard to pick stand-out performers in this lot, so I won't even try.

But wait. There's more. Add to all this musicianship some healthy showmanship. The band does like to poke a bit of fun at itself. During the last encore, a slow, syrupy, soul number which functioned as a vehicle for one of the saxophonists to wall, a couple of the trumpeters just started slow dancing with each other to the delight of the sold-out house. And at the end of both the set and the encores, the entire group just hung there for an extended bow, each with an arm dangling like an elephant trunk. There aren't many bands this diverse or polished, but when you toss in charisma to burn and a devilish sense of humor, what you get is a group of people who must be seen. Let's hope they make it back here before another 20 years pass. Perhaps a thank-you note to Pio Helvetia and Austria's Ministry of Foreign Affairs would be in order.

JACKIE MCLEAN

JAKI BYARD

Performance Works

Both Jackie McLean and Jaki Byard have taught music in New England and have played with Charles Mingus. And both of them brought their talents to this year's festival, though they presented audiences with very different sets. Byard's body language negatively influenced his performance at his duet show with Michael Marcus. For the first set at Performance Works, he was immobile, only occasionally glancing down through his spectacles to look at his charts. And his playing, though warm and subtle, felt somewhat restrained.

In the second set, both Byard and his playing became more buoyant, especially on "The Family Suite," which was sort of a survey course in jazz piano from Fats Waller to Cecil Taylor. Mumbling to the audience and to the piano, he brought the house down while banging out some harsh clusters on the keys when he recited to the audience, "Oh, the family's lighting now." Marcus, performing on a variety of custom straighthorn saxes and bass clarinet, was generally more consistent through both sets and managed to pull off some impressive Roland Kirk-style double sax playing.

The material, ranging from originals to standards like "Naima" and "Body and Soul," was tasteful and contemplative, though, with the exception of Jaki's piano text book mentioned above, it could have used

a bit more spark. Spark was something also sax legend Jackie McLean and his band did not need, especially after Roland Vasquez's ultra-mild opening act. [This salsa was definitely not picante.]

McLean's show was all bop and ballads, but the emphasis here was on blowing. The entire sextet played hard, especially rhythmic pianist Alan Palmer and drummer Eric McPherson, who was having hard bop compansions. I thought he was going to break apart. He may have in fact broken something on the Ayotte drum kit, as there was this rattle you could hear through his solos.

Even McLean's son, Rene, who started out a bit stiff, was waiting away on his solos before too long. This was the great altoist's first time in Vancouver, and despite some minor sound problems at the beginning, he was warm and courteous, thanking the audience and the organizers on several occasions before the show was over.

ZONY MASH

Richard's on Richards

Zony Mash is keyboardist Wayne Horvitz's latest project. Apparently, the name is the title of an old Meters' song, and this pretty much sums up the band's aim. Horvitz eschews his piano and synthesizers solely for the Hammond B3 organ. Close your eyes and you'll hear Dr. Funk or Art Neville. Open them and you'll see your math teacher.

The new band, including Pigen bass player Fred Chaloner, was so tight, turning the grooves inside out and upside down through every turn. Particularly hot was the band's version of "Naked City's" "Sex Fiend." Horvitz's original performance of it with John Zorn's classic band now seems like the papaleno version. The Zony Mash take on it is pure habanero pepper — a dozen times as hot.

The evening was not a single bill though, as Horvitz and company backed up his wife Robin Holcomb for her truly sublime opening set. The material was mostly from her Elektra releases of recent years as well as Larks, The Crazy, and was her usual blend of free jazz, pop and American folk idioms. On songs like "Electrical Storm" and "American Rhine," she conjures up some wonderfully poetic imagery, which you could hear thanks to the club's sound system. And on "March," she stretches out for some frantic soloing on her piano, complete with elbow smashes to the keyboard.

NEW WINDS

Western Front

It's a little disappointing when musicians of this calibre attract so little attention. The New Winds collective is comprised of flautist Robert Dick, saxophonist/clarinetist Ned Rothenberg and trumpeter/flugelhorn player Herb Robertson. Dick is probably the finest new music flautist on the planet, whose mastery of a wide assortment of techniques and instruments is quite simply one of a kind. He brought with him for this occasion the worlds only stainless steel flute (I think), a massive F contrabass flute and a custom creation with a sliding mouthpiece (the effect it created is similar to a wah-wah pedal). New York mainstay Rothenberg's credentials stretch from Drescher to Zorn and he currently leads Power Lines. The Ned Rothenberg Double Band and co-leads SYNC Trio. I was awed at the power and intensity with which Robertson played, he was almost too loud for the venue. Robertson has worked extensively with Tim Berne, Marc Helias and most recently as part of Bobby Previte's The Horse, as well as several albums as leader. The band seemed to be a vehicle for solo improvisation and exploration, with Rothenberg often taking a back-seat as Robertson and Dick soloed extensively.

The show was a superb display of unorthodox technique and expression. Truly unique. Look for New Winds' latest release, *Digging It Harder Afar* on Vicio.

BILL FRISSELL QUARTET

Vancouver East Cultural Centre

Bill Frisell just may be the most important figure in contemporary jazz guitar, and Quartet just may be his masterpiece. An attempt to categorise or even describe Frisell's music is enough to leave any critic confused. Born in Baltimore, Frisell played clarinet as a kid, turning to the guitar later under the influence of American bluesmen Otis Rush, Buddy Guy and others. Wes Montgomery and Jim Hall were later to charm Frisell and make a distinct impact on his music. His early work for ECM Records aside, what has remained a constant throughout Frisell's work is an exploration of the roots of American music and culture. Frisell's two most recent albums, *Quartet* and *Nashville* (Elektra/Noneuch) mark the fruition of his meditations.

The performance on this evening fell somewhere in the middle of the two releases, with Frisell drawing on both (Quartet more heavily) and reworking some older material. Comprised of Byund Kang on violin, Ron Miles on trumpet, and the inimitable Curtis Fowlkes on trombone, Quartet absolutely captivated the capacity crowd. Opening with a sort of brief improvisation, the band slowly drifted into "Tales From The Far Side," with Kang plucking and bowing exquisitely, often coaxing banjo-like sounds from his fiddle. The night was divided up into a collection of suites, often verging on the sublime. The highlights of the evening included an extended Ellingtonesque ramp, and a bluesy, sparse duet between Frisell and Miles. When the band swung into John Hiatt's "Have A Little Faith In Me," the cheers were deafening and the couple notes which Frisell flubbed only added to the charm.

by Michael Chouinard and Sean Casey

Jazz Festival

DAVE DOUGLAS QUARTET Vancouver East Cultural Centre

To say that **Douglas' Quartet** was probably his least compelling project to date is like saying some **Coltrane** album is only a three star endeavor. Relative to the entire jazz corpus, a three star Coltrane album is inevitably a five star affair. Similarly, Douglas' contribution to modern jazz and new music is significant enough to earn him the sort of permissiveness only accorded a master. From straight bop to klezmer, free-improvisation to electronic manipulations (Douglas has worked fairly extensively with electric trumpet and the DX-7 and Akai S-900 synths), Douglas has been a pre-eminent sideman and project leader since the early '80s. His list of credits is impressive not only for its breadth but for its lack of repetition (his work with **John Zorn's Masada** is by far his most extensive collaboration). His work as a leader is equally impressive: Douglas currently leads **New and Used**, the **Dave Douglas String Group**, **The Tiny Bell Trio** and most recently the **Dave Douglas Quartet**.

Comprised of Douglas on trumpet, **Ben Perowsky** on drums, **James Genus** on bass and **Chris Potter** on saxophones, the Quartet duly proceeded through a whole bunch of new Douglas originals and a Bill Frisell tune. The pieces were signature Douglas: rhythmically brisk, imprecisely lyrical and exploratory (his tone and timbre are very much his own). Curiously absent each time I've seen Douglas take the stage are charts (although this time he may have peeked at Potter's) which fuels the rumours that he has the entire *Masada* songbook in his head. Perowsky's soloing, however, was just plain tedious. Chris Potter's playing this evening was uninspired and uninspiring, with a few bright spots. Genus' bass playing was astonishing. "Genus is a genius," remarked a friend of mine, and his bluesy walking lines were equal parts groove and drive, and his soloing often extraordinary. He's collaborated with Douglas in the past on **Vincent Herring's** "American Experience" and on Douglas' 1995 release *In Our Lifetime*.

John Zorn has remarked that "Dave Douglas plays his ass off!" Douglas' most recent and most intriguing composition is a piece for electric octet, largely inspired by **Ornette Coleman's** Free Jazz, **Coltrane's** *Ascension*, and the music of **Boulez** and **Shoenberg**. Rendered on this occasion with Vancouver cellist **Peggy Lee**, **Michael Moore** on clarinet, **Curtis Fowlkes** on trombone, **Georg Graewe** on piano, **Ikuo Mori** and the rhythm section from his quartet, the music was astoundingly dense, punctuated occasionally by a sort of fragility and some competent soloing from the band. Unfortunately the acoustics in an open air barn leave something to be desired, and I found myself pining for the old Discovery Theatre. An album version of *Sanctuary* (2 CDs) is due for release August 12 on Avant. If you happen to be in New York, you can catch a release party performance of *Sanctuary* at the Knitting Factory.

The folks at Coastal are kind enough to offer a sample of what's on at the Jazz Fest for those people on a tight budget or who are just curious about underexposed music. As always, there is lots of free stuff available during the festival at various locations around town during the ten days or so.

On the first weekend, people congregate at Gastown. The acts here are designed to be pretty accessible in order to keep the uninitiated from ducking into store fronts. No glass shattering dissonance here. A highlight was hard bopping saxophonist **Gary Bartz's** appearance with the **Pacific Europe Jazz Ensemble**, though I stayed to catch a few minutes of the **Lost Chart Ensemble** from Quebec. Five was plenty. I understand you just can't let **Albert Ayler** disciples loose on innocent tourists who only want to buy some smoked salmon, killer whale carvings or new Canucks' jerseys. But some of us are sick to death of the sensitive guy syrup.

For more credible as far as funk goes the last five minutes I caught of **Slick**. Despite the band's name, these folks play funk the way it's supposed to be — dirty and unpolished. In other words, the funk was not being faked.

But the best of the free shows can usually be found on the last weekend. For the first time this year, these shows were not at the Plaza of Nations, but at the Roundhouse, a community centre and park at the edge of Yaletown's tree farm of high-rises. For the most part, the area is a little cozier than the Space 1999 atmosphere of the old Expo site. However, the sound quality of the Discovery Theatre was certainly missed.

The Performance Centre, next door to the Festival Hall, folks the music of France's **Hask Quartet** well. This was free form music with some African melody thrown in — kind of a mix of **Steve Lacy** and **Abdullah Ibrahim**. If **Cecil Taylor** could play a lullaby to hush a baby to sleep, this is what it might sound like.

Minor logistical problems aside, the final weekend was, as always, a good chance to hear some of the finer musicians on earth. A fitting end to the city's best ten days of music during the year. *

SELECTED DISCOGRAPHY OF ARTISTS AT THE JAZZ FESTIVAL

Roy Anderson, *Big Band Record* (Grammavision) • Jackie McLean, *Let Freedom Ring* (Blue Note) • Bill Frisell, *Have a Little Faith* (Elektra/Nonesuch) • Robin Holcomb, *Robin Holcomb* (Elektra/Nonesuch) • Vienna Art Orchestra, *The Minimalism of Erik Satie* (Hal Art) • Robert Dick, *Third Stone from the Sun* (New World) • Talking Pictures, *Mirror with a Memory* (Red Toucan) • Dave Brubeck, *Time Out* (Columbia) • Dave Douglas, *Five Soul Notes* • Francois Houle, *Any Tomorrow* (Tartan) (Red Toucan) • John McLaughlin, *Extrapolation* (Polydot) • Wayne Horvitz and the President, *Miracle Mile* (Elektra/Musician) •

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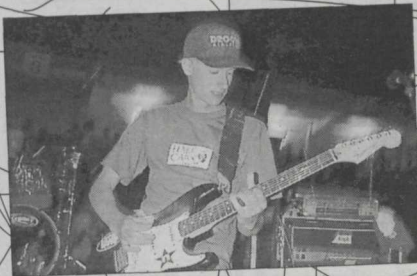
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MILLENCOLIN



Erik of Millencolin, in action at the Warped Tour. Photo: Eric Fry

Millencolin consists of four pop punkers from Sweden. In town for the Warped Tour on July 9th, Mathias and Erik (Millencolin's guitarists) had a chance to sit down and chat with us about everything from vegetarianism to politics.by ERIC AND KELLIE

How's the Warped Tour going? It's probably bigger than anything you guys have done before.

Mathias: Yeah, it's definitely the biggest thing we've done in the States and Canada. It's great, it's like a festival everyday. Great bands, great skaters. We're having a great time.

Are you guys doing the Warped Tour in Europe as well?

Mathias: Yeah!

You guys just finished doing a skate tour in Germany with SNFU?

Mathias: It was good. The shows were good, but the skating part of it was not that good. The skaters were pretty good but it was nothing like this. The skating pretty much sucked.

What is the song 'Story of My Life' about? It's hard to tell whether the song is about eating meat or not.

Erik: The song is about eating. When we first started touring we would stop at every gas station [to buy] chocolate and chips and stuff. So Nikola started to gain weight. He was getting really fat. That's part of the reason that we turned into vegetarians. The chorus goes, 'This time, this time, it's not a cow. So, Mr. PC, are you ready to bow?' That part is just because a lot of bands say that Millencolin doesn't stand for anything. [They say we] just write about nothing. But we know where we stand politically and we don't want to involve it in our music. We went vegetarian because of personal stuff. I don't like killing animals, I love animals. That's my reason.

Mathias: We just write about what we like, [about] things that happen to us or whatever. I think other bands do the political writing much better than we do.

So, then where do you guys stand politically?

Erik: The thing is, I don't think that much about politics everyday, but I do vote and stuff — I'm definitely to the left.

Mathias: We come from Sweden, which is a good country. We have good social security, we don't have that much to complain about. So it feels kind of weird to write about hating the government. We don't have many homeless people or anything.

Erik: You can complain almost everywhere else. When we see all the other parts of the world, I'm very happy to live where I do. So we see no reason to write about things like that. Refused is a band that can write those kind of lyrics a lot better than us.

Is there a difference between the scenes in the north and south of Sweden?

Mathias: It is different because they have that whole straight edge movement in the north. It's very big. There are also a lot of kids who get into that don't really know anything about it, they just do it because everyone else is doing it.

Are you guys really big in Sweden?

Erik: We became really big with *Life On A Plate*, which I didn't feel that comfortable with ...

Mathias: We're big in the punk scene as well as with the mainstream in Sweden.

Erik: All music is mainstream in Sweden because it is a small country. Refused are on big TV shows talking about their politics and stuff like that. You can't really categorize mainstream because it's all mixed together.

How many people live in Sweden?

Erik: Eight million.

It can't be a very big market to sell music.

Erik: We sold 40,000 [copies] of *Life On A Plate* just in Sweden. We came in fourth place on the international Swedish chart. The first was Oasis and other huge acts.

The song 'Killer Crush' seems kind of sexist.

Mathias: Nikola wrote the lyrics — maybe he is the guy to explain it — but he's actually saying that you shouldn't care too much about the person's weight or stuff like that when it comes to relationships.

Erik: It's not the looks that count. It's totally the opposite from sexist. We might not be that clear in our message in the song.



What is 'Lozin Must'?

Erik: We got that from Refused. Must is like energy. If you're 'lozin must', you're losing energy. It's like getting bored of stuff. That's one of our own invented English slangs.

How many times have you been across to North America?

Mathias: This is our third time in the States and in Canada as well.

Erik: This is the second time we played in Vancouver.

Mathias: We played at the Town Pump or something. We were touring with tagwagon and on that day they played another show somewhere else in Vancouver. An all ages show. We ended up playing on our own, at a pub. It was fun, but nobody knew us there, at all.

Erik: I guess all the guys who were into us were at the tagwagon show.

What are your impressions of touring Canada and the United States? Do you notice a difference between the two countries?

Mathias: I think Canada is more like Europe.

Erik: Maybe more in Quebec. This town looks more like Seattle. But it's cleaner. People seem to be more like Europeans. There is a big difference between playing California and here. It's strange how the continent has such big differences. This town is really nice with all the mountains around. *

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5. EYFON BLINDER	JUST MANNA BE/BE THE MAN	STAR TRAIL	14
6. MATA LEAM INCOGNITO	MUSKEDDERS/A SHADE OF BLUE	TALKIN' LOUD	17
7. MISS LAVELLE WHITE	AUTOMATIC LOVE	DISCOVERY	15
8. CARL JAZZ PROJECT	TANDED MOTION/GO ZAG	HEADS UP	28
9. DAVID ISA	TRIDE OF 1000 BACK/NOVIG AGAIN	BLACK BIRD	19
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11. Ray Vega	Puerto Rico	Tropica	5
12. Christopher Bello/Inchiquin	Labour of Love/Without You	Tropica	22
13. Exodus Quartet	Summer Sessions/Genoa Gumbo	Island	7
14. Luis Salinas	Funky Tanga/Chu Chu Rock	CGP	2
15. Berne Hammond	Come Again Tonight/Try It Your Way	Gemstones	19
16. Berne Hammond	Nuff Cold Chills	Zebra	22
17. Zachary Brown	1234 5 Theme/Back Into Time	Tropica	39
18. Tropica 41 Stars	And Sommy Walked In	Tropica	39
19. Helen Bayler	Arriving/Conceal Love Brought Me Word	Blue Note	10
20. Dionne Reeves	Old Country/Besame Mucho	Blue Note	10
21. Peggy Scott Benson	Burning Red	Blue Note	10
22. Orchestra Toponica	Collegio (Rumba)	Ind	30
23. AJ Jemco & Chas Adams	Waters of March	I.e. Music	30
24. Baby Woman	No Way Out Of Loving You	San-Drome	27
25. Remy Y. Canabla	Senior Blues, Muddy Erola	Concord	25
26. Monticola Feet	Boogie 66/Tandem	Concord	34
27. Markena Show	Over View, Baby/Dangerous	Concord	38
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32. Greener Washington Jr.	Mythical Forest/Village Grooves	RCA	35
33. Adriano Evans	Life In All of Us	Star Trail 77	102
34. Berne Hammond	Come (Big Bop) Big	Ind	32
35. Gennard Hoadet	Magical Farm/Rage	BMG	43
36. Giovanni Hoadet	Amo Amo/And Sommy Walked In	RAS	11
37. Lovett	Whole Somers/Back To My House	RAS	43
38. Israel Vibration	Life Is Real	Reprise	46
39. Yoko Yoko	War Hanger	BMG	48
40. Choko Khan	Everyone/Heaven Must Be The Water	CGP	56
41. Rakham Patterson	Soft Free	Blue Note	72
42. Hilan Ruiz	The Girls in Love/Body And Soul	Columbia	51
43. Stephen Scott	The Heretic/Farmer Home	Columbia	55
44. Jordan Lake/John Eagle	Dance	Rounder	90
45. Charles Hunter Quartet	Talking Blues/Only Up Yourself	Blue Note	76
46. Eddie Harris	Blue Saffron/Johna Fit The Battle	CGP	51
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48. Dionne Farris	Until You Come Back To Me	I.e. Music	65
49. The Holmes Bros.	Iron Song	Rounder	90
50. The Holmes Bros.	Phoenix/Another Day	Columbia	55
51. Frank McCa (Busboy)	Iron Song	San-Drome	27
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88. Baby Love	Inner Peace	Adulic	102
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90. Gwen McCrae	Loving Peter To Play Back Pail	Goldwren	99
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92. Ronne	No You Like This/Feelin' Kinda Good	RCA	
93. Dean Fraser	African Ekot/A Place Called Africa	Ind. Jam Jazz 104	
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95. Coco Solo	Fire No Games In My Father's House	Mena	
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97. The Quiet Boys	Wipe Up There/Gooding Light	2 Cool (UK) 98	
98. Solomon Burke	Use Me, But Leave My Mind Alone	Point Blank	103
99. Ron Thompson & Cypress	Senior Jerebels	VP (UK) 56	
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101. Burning Spear	Loving Dub	Tropica 41	
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INTERVIEW BY SIOBHAN TWIN STARS / ILLUSTRATIONS BY LESTER

Revolution
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option of
underground
culture is common
practice in the
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industries. Atari Teenage
Riot emerged from this
atmosphere of co-optation;
as rave went underground and
became a part of the system,
ATR became a vehicle in which
Alec Empire, Hanin Elias and Carl
Crack could voice their opposition to
the techno/rave industry. For Alec
Empire, his life has revolved around
resisting mainstream culture and its
fascist tendencies. The government, the
state, mass culture, racism and sexism
are all targets of Atari Teenage Riot's
political agenda. Digital Hardcore
Recordings — a record label,
an aesthetic, and a way of
life — began when Empire
signed ATR to a major label;
instead of delivering them an
album, he took the advance
and started his own record
label. In addition to his work
with Atari Teenage Riot, Alec
Empire is a prolific solo
artist with
productions on Force
Inc. and Millie
Plateaux.

How did you become involved in the punk scene at such a young age?

Maybe it was because I could identify with the ideas. It was just happening in Berlin, a little bit later than it was in the US and in England. A lot of people who I thought were cool and were older were into that. But it was always, for me, the political thing, which was maybe not so much an important part in the US. It was a way of resistance and a way of not being part of the society—that was always a very important part in the German punk scene. And I really liked this fact because I grew up in the suburbs of Berlin—next to a very rich suburb—and I just hated the way people would look down on others that didn't have much money. And of course the music had such an energy! I mean the first stuff I really liked was the first rap stuff, because I was breaking bread. But I had the feeling that after two years this was getting really boring and bad because of all the commercial stuff that didn't have all the energy that I'd like.

Was there any definitive moment when you became political or was it just getting into punk music?

You have to see the whole political situation in Germany over the last 20 years. When we were younger, the RAF—the Red Army Faction, these terrorists—were doing a lot of stuff like killing politicians and it was always very big in the media. For us, these people were kind of heroes because even if they killed people—the media always presented it as very bad, of course—they were just killing the assholes... this stuff and the people we hated anyway, who supported the police and the government. And when we did the first breaking bread in the streets, the police always gave us shit. There was this aspect that something was wrong and we had to find other ways. As I got older I started to read certain stuff like Foucault, but that was when I was already involved in the electronic scene. In Germany, people who were involved in the first industrial stuff were also very political and that came together when acid house from Chicago and Detroit came over to Europe in the '80s.

What is big in German youth culture now?

It's very different. Techno got really big and successful, but on the other hand, I wouldn't say that's the only thing people are listening to. European MTV broadcast a lot of American stuff and that was bad, but still, it was very intentional because it was in English and it was the only music TV station. Since three years ago there's been this German TV station, Viva, which has this rule: 70 percent has to be German [content]. Before, we thought, "This is shit. MTV is so powerful and that's bad," but we didn't know it could get even worse. This has destroyed a lot of independent structures, like smaller shops and clothes. It just got to a point where people were listening to a lot of German music and this is part of the whole process of young Germans becoming very nationalist again. After the reunification of Germany, this is why I'm so pissed off with Germany, anyway... before that I grew up in Berlin and it was occupied by the Americans, the French and the English and the eastern part by the Russians. So I never really felt German and I never had any nationalistic feelings for this country because Berlin was always a very international city. But after the Wall came down it was turned into the German capital again and it's just becoming so German and it has lost any part that was interesting about the city, and good. There was a lot of people from a lot of different countries that were living here and it was interesting and creative in the beginning. There's this whole process of Germany becoming even more conservative and very right wing. The majority of the youth is not really doing anything against that—they just accept it—but I cannot accept this. In the beginning, we thought techno was going to change the whole society because it was our music; it was done by younger people and we thought it would wipe a lot of old and conservative stuff away. But it didn't really do it because it was becoming just part of the system.

Who comprises Atari Teenage Riot's audience? Is it more people from the punk scene or people from the techno scene?

In the beginning it was nothing [laughs]. I was part of the techno underground around '90, '91, and then we decided when we saw techno moving into this [commercial] direction to leave the scene. Of course everyone gave us shit: "Oh, you're using guitar samples and you're punks anyway... that's bad." And because we were so aggressive and political it was not what the techno scene really wanted. At first [the techno scene] was political but then it got so mainstream that all of these ideas did not fit in with TV, radio and the major record industry. At first no one was on our side; the punks were saying, "This is like techno," and the people from the techno scene were like, "This is like punk!" We decided not to play raves any more in '92, so we toured through a lot of punk clubs. The punks of the '90s are maybe the most conservative people, they were so shocked all of the time. We don't use guitars on stage, it's just an Atari, some drum machines and a sampler. This fact in 1992 was, for a lot of people, totally shocking. Which I didn't really understand because I knew from hip hop that there's just a DJ and maybe two MCs and that could be a band. For the conservative punks, they wanted the music to be real, made by real instruments. Through the years a lot of people thought again about all this and saw what we really achieved, and it was just growing. Now it's a totally mixed audience. I think that's good because it makes all the shows always different. If you have a certain audience which is always doing the same stuff and always wanting a certain cliché sold to them, it just ends up being a very bad thing.

Have you noticed many differences in your European versus your North American audience?

I think one of the biggest differences is [that] in America, people get more excited earlier and easier. You have to see it like this: after the World War, nothing really creative came from Germany. Okay, there was Krautrock and Kraftwerk, and maybe in the '80s the industrial stuff, Einstürzende Neubauten and bands like that, but it was always very underground. And the Germans are always like, "Hörst du das?" because most German bands are the worst but, in fact, when Germans say something new or totally different they're like, "What's this, am I allowed to like this?" In Germany, people would be like, "They don't use real drums on stage, I like the music but for some reason..." You know what I mean? It is really bad. We did this tour with Beck, but we couldn't have done this in Germany because the Beck fans over here would freak out. Over here they always want really pure stuff. I think this is very boring; it never creates anything new when you think that different styles should never go together.

Is there a very aggressive environment at your shows?

Hmm... yeah... I would say yes. Most of the time it's pogging and stage diving. We've had shows where there were fights going on, but that was only because skinheads attacked the shows. Or people did stuff after the shows, they went out into the streets and smashed stuff, but I mean that is one of the ideas. But it's not like some industrial or punk bands where everyone is doing, dancing, and trying to fuck up everyone else. It is not this kind of aggression, it more has to do with unity, people are all together and feel the same way and are just responding.

Do you think that is entirely positive? At a lot of punk and underground shows here there's been a deliberate move to eradicate this threatening and uncomfortable environment because it is viewed to be especially exclusionary and detrimental to women.

I think that because Hanin Elias is very important to a lot of girls in the audience... it's different. Because Hanin is singing so much the boys really have to respect her. They take her very seriously. [In] all of the bad German techno, you have one DJ in the background and this girl singing stupid love stuff on top—a lot of people lose respect for girls because they think that this is so stupid. This is exactly why the media is pushing this certain image. They are always trying to

push this one type of image, The Spice Girls, for example. There's this one thing about girls that every housewife has to be like. That's bad. But at our shows I've never seen violence against girls, never. It's just not there. This is the first time someone's ever asked me about that.

How does feminism fit into Atari Teenage Riot's political agenda?

Hanin always says that for her she doesn't even want to discuss it any more. She has a lot of power already. The whole [Digital Hardcore Recordings] scene is like that, there are always girls involved and in the bands. For us it is not a big thing to have girls in the band, or to do things with girls. It is always more complicated than that. When I had my punk band in the '80s, boys organized things differently [than we do], straight away there was a certain power structure with one as the boss and the others doing as he said. When we do stuff with girls, that is not there. That is not what I experience, but of course it can happen. Hanin is always doing her own thing and she may not agree exactly with what Carl and I are thinking, but that always keeps things alive. She approaches stuff so differently, sometimes doing stuff or singing in certain ways or having ideas for the band that I didn't even think about. But for us we just go ahead and do it. It's the same kind of question when people ask me, "Well, Hanin comes from Syria and Carl Crack, he comes from Swaziland, Africa, this is multicultural? Is this one of the ideas?" I mean it came together in Berlin because we went to the same concerts... because when you live with each other you don't even ask the question.

Hanin does solo work too?

People say it's the first techno record that a girl has done. She did her first EP in the end of '91. A lot of djs say it is one of the first and that all of the other stuff that women have programmed was done after that. I don't know whether it's really true. It was a record on Force Inc., a label where I produced a lot of stuff. And then we left the techno scene and that was it. She did this other EP last year, *Show EP*, and again that was an important thing. At the time there was a certain DHR sound already. A lot of bands on the label started it, they sounded a bit like Atari Teenage Riot, and it was on a level where I thought it may be getting dangerous if Atari was at the centre of all of this. You know, where every one was just copying it or just doing slightly different stuff, but not really making it forward, which is one of the most important ideas about DHR. She went ahead and did this EP with slow, distorted, kind of hip hop beats and it was very strange. It was totally different from all of the DHR stuff. And a lot of people in the scene in Berlin and in Germany totally freaked out because it was so different that it was even provoking within the scene. I thought this was really good. Like when you even shock your own audience. For her it would have been very easy to have done an EP that was in the Atari style. But of course there are a lot of people who are questioning her. It is same with my solo work, a lot of the Mille Plateaux stuff. We like to destroy a certain image that people have about us. We don't want to become idols for younger people. They should always rethink things.

Yeah, people seemed puzzled over the fact that your solo stuff sounds so different.

People don't understand that it's the same approach... not exactly, but it has nearly the same function as the stuff [I do] with Atari Teenage Riot. It's just another side. People were shocked then because every Mille Plateaux album sounded different... not compared to Atari, but compared to each other... and it just confused everyone. With this technology you

can really develop stuff and move on, this is why I use samplers and computers. If you have a band together with "normal" instruments it's very difficult to change a certain style.

What direction is the next Atari album going to take?

We can't really say now because we are going to do it at the end of the year. We always produce stuff very quickly, sometimes it just takes two weeks, because we want the stuff sounding very spontaneous and alive. We don't like the idea of working on tracks, and working and working, making everything so superperfect it's getting boring. Until now, it was always the most naive always got the most attention and had the biggest effect. But I don't know if in the future maybe more bands are doing stuff like this or copying this, and there could be the time when doing the totally opposite thing could have a much stronger effect. At the moment it's not the right time yet, but it could come eventually... we could do something maybe very slow.

There seems to be a link between populism and commercialism — are you worried about the commodification of Atari Teenage Riot?

No, I mean we are using elements of pop music to get this exact effect. I don't want to make music for [what] I always call an underground elite, where people can afford to buy very limited and rare records from Berlin or something and only a few people have access to it. It's the same function as an university, where you get a small number of people who think they are the coolest in the world and they should rule and make all decisions, but that's not the point. That is why we go out there and tour with bands like Beck or even do interviews with MTV. Normally, with a band like us, you could say we should just ignore stuff like this [i.e., the mainstream] and be underground. Not going through these channels would be a false resistance itself. Because a lot of people never get in touch with music like that and it's just about time to.

Why do you think that various agencies of the system, such as the mainstream media, have embraced you lately? Why do you think they're paying so much attention to you when your message should be threatening to them?

You have to see that it's the situation more in America. For example, in Germany a lot of magazines wouldn't write about us because of these messages. There was this TV station in Berlin who got used by the highest court. They send a TV station because they broadcast an interview with us and because I am not officially a resident any more in Germany, the others too. They couldn't get us so they had to sue the TV station. It's like a lot of people are totally pissed off over tracks like "Deutschland Has Gotta Die." Some magazines just wouldn't write about it because it's treated like some Neo-Nazi band or something because for them it's so left radical. It is too extreme. I think in America, it's because people are excited about the music. Of course I know capitalism, it's so easy when something starts to make money, all these idiots from these companies want to get involved. But as long as we control everything I don't see it as a big danger. Bands like Public Enemy got to a certain level too, without getting fucked by whatever, the mainstream magazines or something.

Recently, I came across this MTV CD compilation and I noticed you were on it and that really surprised me.

Yeah, stuff like this I don't really care about. It's just a compilation for me, it's not a political statement, it's just this track on there. If it would be like a Rock the Vote CD, I wouldn't be on that. It just shows

people who didn't know about electronic music who's there... well of course, not what's there, it's very limited. I don't see it as very important. I know a lot of people who would be like, "Oh there's the Prodigy on there too, I wouldn't be involved in that." There is so much shit out there, I have to play in some of the same venues where they played [laughs]... you know what I mean? When you start thinking like this it doesn't make sense. I don't know what kind of effect this compilation is having or how this is coming across. Is it such an important thing?

Well, I could just see if people saw this, and you're supposed to be so politically radical — you know, MTV is such a big corporate entity that has so much control over music and people's tastes — people might use it against you. I could see it discrediting your message or your politics.

For me, it's the same thing when MTV broadcasts, for example, a video of us, and some people say it could come across wrong. But I think most people who do not have all this information they are just like, "Woah, what is this? This is really interesting, I can identify with that." And then they start thinking in new directions; that's people from a certain mainstream audience. We don't make compromises to get on stuff like this and leave the message behind and change the lyrics. If you do that kind of stuff then it's silly and totally stupid. If it just gets out there I think it could just help [the cause]. Don't you think?

I don't know, I just can't stand the Prodigy and MTV and stuff.

Of course, on our first album, it had a photo inside in the booklet, [of] Claudia Schiffer the model with a bullet through the head and she had this t-shirt, "Nazi Blasphemy Fuck Off," and beside that was "Kill Music Television." I still think this, I've said this to MTV when I did interviews, I don't care.

Do you live in Germany, because you mentioned you weren't a resident there any more?

No, my residence is in London, but most of the time, I have to say, I'm in Berlin because there are the other members of the band and most of the musicians. I can't stay here because I have problems with the police because of National Army service that I'm not doing, and I would need to go to prison for a year. It's not at the level where they make such a big deal out of it. But if I were a resident here I could get into problems.

How do you view European Union?

I think this will just be used to exploit certain minorities of each country. They will always say in this country we can build this company there and we can pay people cheaper. At the moment, it looks really bad. At first I thought, "Wow what a great idea, Germany without any barriers," but it's just an economic thing. And even more the countries are [becoming] conservative. I just think it's going to get really bad. Europe is going to be this island where they want to get more and more powerful. It's like that now with Germany too, they exploit workers and countries. I just have to explain this very carefully because there are a lot of right wing people who think Germany is losing power because it is getting together with the gays, the Jewish, the French... [laughs] And you have to be really careful when you make statements, because if you just take one line out you could sound like a normal right wing guy.

When your records first came out, they were boycotted. How are you viewed now in Germany?

There are a lot of people who hate us. There are stores that still want to find reasons not to sell the

records. Like the track *PRESS*, it has the S.S. sign and there's this [record store] chain that is maybe like Virgin, but it is only in Germany, and they were like, "No! We don't sell the record because it has this Nazi symbol in there!" [laughs] But fuck it, as they say, if they make a statement like that against Nazis, that's cool. The fact that [the record] is not selling [or] doesn't exist any more, that was always the main excuse, that it's not commercial enough. But of course there are people who are not involved in the music business who are just going totally crazy because of the lyrics, they think that it's so radical and you should hang us, blah, blah, blah.

Are there other cool record labels, like DHR, in Germany?

Hmm... there's this label, you know Patric from Ec80r?

He does his own label now, it's called Spite Records. And that is going to be interesting. I think maybe he's going to develop stuff into a new direction where maybe DHR is not going. There's this good label in England, it's called Ambush Records. It's very experimental, it's more in the Destroyer direction, maybe it's more for djs. I always have to support Praxis Records, it's a British label too. It was more like a techno label and they did a lot of hardcore stuff... all these people live in squats, and they have all these politics connected to that in a very strong way and it's very good — that's important too. There is no other stuff that exists where I think that even the records are creative. Okay, there's Mille Plateaux, but that for me went into a little bit of a wrong direction too. A lot of people just use this label to find reasons why techno should still live on. It's like, okay, we've this intellectual, like the brain of the techno movement — Mille Plateaux. I don't want to be connected to the techno scene at all. That is why I have to find different ways of getting the stuff out.

So what type of stuff do you listen to?

I listen to a lot of Japanese noise, a lot of punk, early US and UK stuff. I'm listening to some, but just very low, interesting drum 'n' bass productions. I buy maybe one record every six months. Then I listen to a lot of old, early rock 'n' roll, a lot of modern classical stuff.

What Japanese noise do you like to listen to?

The obvious stuff like the Boredoms, Merzbow, Masson. I bought a lot of stuff when I was in Japan. There's this really good label called Donut Records. Violent Osen Geshia, I did a remix for them a few months ago. When I did for the first time in Tokyo, I was doing and Merzbow and Anarchy 7 [members of the Boredoms] and Violent Osen Geshia, they were supporting me. It was this collaboration with DHR and ZK [sic]. We records — that's the label where Violent Osen Geshia puts out stuff... so every DHR band acted as a producer and remixed one of their records and that came out as a double CD or something.

When I heard Atari Teenage Riot and other DHR stuff, Japanese noise immediately came to mind.

Which is strange, because when we started that it wasn't an influence. I didn't listen to that stuff for years, maybe '94 or something. In the '80s, for example, I hated noise and industrial because it was just depressing bullshit or art stuff. I always works like that. With my record *Hypemadness Jazz*, journalists compared it to Sun Ra and before that I didn't know Sun Ra, I just knew bebop like Charlie Parker, stuff more from the '40s. And then I went out and bought Sun Ra. So that is very strange when people think something is an influence... but then I get new good records. *

THE LEFTS NOT AT VOICE

I wish to make a confession, dear reader, I do not know the rightness of what I say. I only have faith in my convictions. I feel this faith as intense anxiety. Anxiety, because I feel empathy for the world. I see society as deeply and complexly troubled in a number of ways. I use my analyses as a sort of attempted therapy in this respect. For others, if possible, but I must admit that this is also very much for me. And I do take responsibility for all my sometimes convoluted arguments, my awkward words, constant qualifications and errors and generalizations. I am humbled by my imperfect texts. I am compelled to try and understand, and I deeply wish to help in what ever small way. But I must confess that real truth, whatever it might be, is elsewhere. It is important to me for you to remember this one thing: I am writing creative, critically minded, occasionally theory-based nonfiction — affiliated questions, suggestions and aphorisms in loose essay form. I make no claim to authority or finality, mine is just a voice out of many.

I bring this up to help introduce a topic that was suggested to me: the issue of elitist language. Charlie Bertsch and Joel Schallt, writing for the UK Berkeley based internet publication *Bad Subjects* (<http://english.washu.edu/BS/>), examine this issue in terms of politics and language. Namely, the difficulty posed to the left in articulating their concerns. As a lefty, this is all good work to be confronted with. Before I get started, I must qualify that a lot of diversity is being unfortunately reduced into the word "left" and many of its permutations, but space and the continuity of the discussion dictates that this be so — kinda ironic.

So, "why are leftists hard to understand?" As an answer, Bertsch and Schallt suggest that part of the problem is that the way some concepts are described and used by leftists, in attempting their analyses, is often unwieldy and alienating — then big ideas, all that academic vocabulary. Certainly, these practices are involved and complex with significant reason, and it is the "world" they are designed to examine. But there is also some separation between vocabulary and complexity of argumentation here. It is more the words than the ideas of the left that Bertsch and Schallt identify as problematic. After all, given better descriptions, more sensitive to the needs of the common and possible reader, large ideas can become generally comprehensible. To this end, Bertsch and Schallt propose the use of metaphor, which they argue, gives any potential "audience a foothold." Metaphor can help place complex ideas into a familiar relationship. For example: Ideology is sometimes active like a dictionary; as when it categorizes and describes the world. It is the experience into meaning. This is a good idea, but a lot of metaphors would be required to sufficiently get at a definition of ideology — it has been the subject of entire books. Either way, a starting point.

The main issue Bertsch and Schallt see is that because the audience to which many leftists are attempting to speak may be unfamiliar with the analytical tools and language used, these tools and words might contribute to a "communication breakdown." But the blame for this is not solely the fault of the left. I might suggest that the intimidating impression generated by such left-leaning words and ideas also says something of the powerful bias opposed to them. This bias is not incidentally found to be in favour of the dominant way of seeing the world: capitalism. That is to say, I suspect that the common lack of familiarity with left ideas and words is to a certain extent a continuation of the influence from the historically grounded power structures that the left are trying to critically address. Moreover, that many people find large and complicated ideas exhausting altogether — too much work to even bother with, requiring too much time — might also be a consequence of some bias as well. We should examine why some ideas seem laborious to comprehend, while others slip without notice. This issue should also be considered in terms of a broad analysis of what constitutes common knowledge: what is held to be right and wrong, how is it talked about, what is prioritized and what is excluded, and all the other questions and conditions that may apply in the fabrication of everyday knowledge. This could also be expanded into an analysis of the possible constitutive capacity of language defining the very condition of lived reality [including the recapitulation of history].

Now I do not think of myself as exceptional or unusual in any way, and although I am not free from the influence of capital [or metaphorically, the market], I have chosen to prioritize the person of some type of critical awareness. I have been active in trying to develop a set of appropriate skills to assist me in this desired endeavour, and have necessarily spent considerable time trying to become familiar with the vocabulary that often comes with the territory. Some of it is difficult to learn, and I am still learning — there is a great deal I do not know. But I can get this much of it so far, then so can anyone. Besides, I am more interested in developing critical thinking skills first and foremost. I often worry about the "official" vocabulary later, although there are obvious positive, constructive aspects to using "official" terms — locating shared discourse, for one. But there are lots of ways to get

involved with developing "critical awareness": activism, union meetings, formal education, informal reading and discussion groups, fanzines, to name a few, and even the internet [but hey, talk about your special language, I got started, and that is important. To this degree, it is a matter of designating priorities].

I do not want to be misread as idealistic or simplistic by the last assertion, I just want to draw attention to the notion that being outside of any collected mass of ideas and language is intimidating, and thus from this perspective can be seen as closed and elitist. As Peter Ivers, another writer for *Bad Subjects*, argued, the left aren't the only ones with a specialized language. In this way, with all its secret talk about little known music, culture and standards of evaluation thereof, *DISORDER* itself easily fits the charge. Undoubtedly, this underground pop subculture is all exclusive stuff to the uninitiated. It is also important to note here that it is not all of the left that is oblique through dense language use, just certain members of it — mostly those pesky intellectuals and academics [oh the damn division of labour]. There is actually a whole continuum of degrees of argumentative complexity presented by the left [ever been on a protest march?]. In this respect, it is argumentative complexity itself that is the problem, or just the complexity present in the writings of the left. Moreover, is specialized language fundamentally elitist, or is it just how it is used? Nevertheless, the left should be committed to making itself less private and misunderstood. Which I believe it is. If so, then what are the other reasons why people do not get involved?

I would like to differentiate a sort of "accumulated personal capacity" and cultural and social availability. Not only to qualify my

destroy the system and all those money-grubbing capitalists!

previous comments regarding the development of critical thinking, but also to emphasize the challenge posed to the writing of simple analysis in response to complex situations. Because of my history of development, my post, I personally have some of the cultural wherewithal to feel that I could even begin to try and learn to be critical. Not to mention the ability to conceive of this as being an important capacity, as well as the valiant attempt to become critical in the way that I am. Such choices and priorities are informed by all the things that make me up, they constitute me according to multiple interrelated variables. Although they are not intentionally entirely unique to me: I am male, for example. It is not just internal factors that have an influence, the environment has much to do with who I am as well. This implicates a complicated and dialectical set of possible psychological, economic, social and cultural influences and effects — the same commonly found to be a central set of topic dimensions for the left. Even in the most simple words or colourful figurative language, this latter issue is very hard to describe, explain and comprehend. I feel that it does necessitate a certain level of complex language use. If not necessarily a specialized vocabulary, although the two often go together. This problematizes the measure of what constitutes a complex argument or difficult text. How is this choice made? Who makes it? For what reasons, to what end, etc. There may be serious problems associated with any attempted simplification of a complex issue and all its possible variables. At the very least, it might greatly decrease the critical usefulness of texts that try. This is to suggest that complicated language use is often an attempt to be responsible to a complicated world, as I argued earlier. In this way, complicated language use can be necessary and thus unavoidable. However, I endorse graded entrances into complex argumentation within individual texts, designed to draw readers in and keep them interested and engaged. This is a subject of form and style of presentation. In other words, the ability to write well. [Hey, I'm trying.]

This is not just about learning how to use and comprehend language, there is also a challenging political-economic side to this issue. Much money is spent in the attempt to become versed in some specialized languages. In my case, this money will be forever owed to the government. The cost of formal education is another big issue requiring lots of words, some big, most heated. In their essay, Bertsch and Schallt remind us that "...we must buy access to the meaning of specialized words." This is a crucial point to consider. It is important to be sensitive to structured inequality that limits access here, in part through high costs. In response, I feel compelled to say: destroy the system and all those money-grubbing capitalists! But what does this do? What am I saying by this? What does it mean? The slippery slope into detailed explanation is compelling. And there is more at

work here than the simple suggestion that it is expensive to become critically aware. For example, I couldn't tell you the rules of hockey, the names of all the members of the Wu-Tang Clan, how to operate most Nintendo games, anything about the post television season. I don't even have a license to drive. This is a lot of information, or cultural knowledge, requiring considerable time and level of commitment to acquire. Some type of "choosing" is going down. Again priorities are involved, yet how are they informed?

Obviously, there is something to be said of the style and place of presentation of large ideas, and how they influence their possible reception and impact, their commonplace-ness. In part, this is still somewhat an issue of political-economy, and of a different order: access, ownership, influence. And in this respect, it is basically an examination of the significant five W's and a how — ask Noam Chomsky. But it also quickly goes beyond political-economic variables into the complex field of culture. The ideas that the left tend to use do not have the luxury of a high degree of cultural currency. They are not commonplace enough, and when they are presented, they are often rendered simplistically or belittled. There is important ground work to be done in this area, so that "hegemony" and "reification" can become informative not intimidating. Or as Ives argues, to point out that jargon is not in and of itself a bad thing. "...jargon is only jargon for those who don't use it." In this respect, his suggestion was the development of a leftist "... influential, effective, prestigious, and — dare [he] say it — hegemonic jargon."

To be clear and intelligible in their arguments is generally for the benefit of the left, as for any other group of people. The problem arises outside. The left is particularly challenged by this issue because of its common intended basic goal. Something along the lines of: the enrichment of the conditions for human existence for all. And this constant challenging is not altogether a bad thing. Critical self and inter-examination does work to produce a more sensitized left. But I would argue that if the left were attempting to defend international banking or dance music, then the issue of elitism might be differently presented, if at all. As such, the charge of elitism can stonewall the left cold. Being critical of others' positions is important, but so is community building. Criticism should be conducted intelligently and with a sense of direction. Maybe guided by some statement of higher-order intent. For example: the enrichment of the conditions for human existence for all, again. Without care, simplistic or dismissive arguments insensitively attempted against complex positions can be easily taken advantage of for the "dissemination" of ideas. The "dissemination" of ideas that are politically correctness was successful at reducing complex issues and destabilizing the common opinion of progressive social movements' value and purpose. It also had an influence internally, within the left. As Ives puts it, "With the clever manipulation of the term 'politically correct', the Right has managed to get many people on the left to tacitly accept its logic." Yet, again according to Ives, "The only thing that all the perspectives that are stonewalled with the term 'politically correct' have in common is that conservatives are against them." By this I am not advocating unconditional blanket support, but an amended critical consciousness that is aware of its actions. We should be critical of ourselves when, why and how we are being critical of others. We should be on guard, because the things we say and do can be and are taken away from us. Yet this should be seen as an indictment to stick to our guns.

Back but the problem of confusing writing more directly. I agree with a friend of mine when she says, "I can't understand it, I'm not going to bother reading it." Not only is this friend of the school-going sort, she's quite a smart and critical person in general. She is savvy enough to recognize when her time is being wasted by excessively wordy texts — they serve her no good purpose, they are not useful. Besides, the really important stuff — the big challenging ideas that might have high critical value — will eventually make their way to more easily digestible forms. These forms can then be followed up as individual readers' comprehension increases. What I do when confronted by a text that slumps me, it influences it. I value it and worth my time, I read it slowly as though it were some ugly poetry, taking out of it what I can. Rereading is also an option, as is just spending time thinking about what I've read, or talking about it with friends. The responsibility to be able to understand texts, complex or otherwise, is a joint project. The reader and the writer. It is less to demand that everyone write at the same level, although there is nothing wrong with clear writing in any case. And of course there are those arrogant little devils who love to use big words in an attempt to satisfy their own self interest. But they can fuck themselves. Fight the power. Hang on, more to come.

mr. kity. kity.

[For further reading, check out the January '97 issue of our very own *DISORDER*. The interview with Cindy Dall, who also incidentally goes to UK Berkeley [HQ for *Bad Subjects*], contains her own succinct opinion on this set of issues.]

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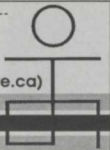
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by dj noah (djnoah@cyberstore.ca)



When one thinks of techno music, the machine that stands out the most is the Roland 303 bass synthesizer. In the mid-1980s, someone discovered that this 303 machine could produce a loud squelching sound. This became known as the "acid" sound in acid house. It's a good thing that this sound was discovered, because the 303 produced a really shitty bass sound. If no one had played around with this particular machine, where would techno music be today?

I don't know where it might be, but I do know that it is alive and well and living in Germany.

In 1992, Ramon Zenker (formerly of *Interactive* and *Phenomania*) and Oliver Bondzio teamed up to become **HARDFLOOR**, a band whose sound, up until just recently, was based on using between two and seven 303 machines for any given song. For several years, their sound seemed almost stale and was easy to recognize, which for instrumental dance music can be a downfall. It wasn't until 1995 when they released *Dadomafraacknoizfunk*, that they broke their mould and took a new direction that relied less on the 303 and more on their creative talents.

On Thursday June 26th,

Vancouver welcomed Ramon and Oliver with waving hands and dancing feet. They performed for a few hundred people at the Rage and left everyone wanting more. I also had an opportunity to talk to Oliver while they were in Chicago, just one of the nine cities they visited on their North American tour.

Why the Roland 303, which seems to be your main instrument?
Well, it's not any more. It was when we started the group. I just love the sound that it makes. When I heard my first acid house records back in '86-'87, I loved the sound. I made the

decision to work as a professional dj, and then I got into producing music.

What was the Respect album about?

That was for all the old acid house guys like Adonis, Phuture, Robert Armani, and Marshall Jefferson. They were a big influence [on] me and I wanted to show my respect for them.

Was acid house a big sound in Europe in the mid-'80s?

No, not really. It kind of peaked in the UK, but not really in Germany. It was a really underground thing and for me it was the best time in my life.

You also have releases on Jackpot Records. Is this a solo project?

Jackpot Records is my label. I run it with my partner, Heinrich Tilcock, who has also released stuff on Plus 8. We are both really close friends [with] John Aquaviva and Richie Hawtin so we have, like, this Intellinet distribution deal and stuff. My releases on

Jackpot are just another side of me. I really need to do other types of things.

How did you and Ramon connect to form Hardfloor?

We both were doing things around the same time and I heard he had a studio and I had some ideas. I was looking around for a guy with equipment, so we just hooked up and that was the beginning of Hardfloor.

Do you find it easy to do a live show, or are you more of a studio band?

We kind of have a really set live show. We try to reproduce the tracks on stage the way we did it on vinyl. We're not freestyling or something. We try to represent it exactly like we released it.

So there isn't a lot of improvising that goes on on stage?

Oh, no. No, no, no. The people, they really want to hear our greatest hits. They ask, 'Can we hear this track, can we hear that track?' They don't really want to hear the new stuff. We

have two new tracks in our show, and the rest is from the first three albums and the singles in between.

Are you working on another album right now?

We are thinking about it. First, then we want to finish the US tour, then we have to go back to England and play some of the big festivals like Love Parade and stuff like that. Then we have to go to Japan to do a 'best of' album promotion because we are releasing a 'best of Hardfloor' album which is coming out soon. After all that, we will try to work on the new album.

Are you enjoying touring as opposed to being in the studio recording?

Umph. It's... we like to do a lot of different stuff, and this is just a different side. We are enjoying it right now, but I think that three weeks is enough, and we are lucky to go back home and hook up with our friends and do the production in the studio, stuff like that. But we are having a good time touring. *

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7 inch

by stu marvel

As of last week I have dropped all my courses, spent nearly all my money, and decided to leave indefinitely for Australia in October. Why? I'm not entirely sure, but I'm certain ALL the answers are waiting for me deep down in the snake-infested Outback.

For now, however, I am yours with all the heartfelt mutual love and sharing that entails. So let's see what the Great God of Smallish Records has given to us this month! And keep in mind that I've been really grumpy lately.

BEATNIK FILMSTARS!

The off-white noise EP ... wait a sec. EPP? What the son hey — Stu! (you cry) Your slide rule must have slipped, girl. This can't be no 7" rekkid with eight bleedin' songs on it! Well believe it, buddy. Maybe ol' Mac down at Mergé is getting tight with the dough, or maybe the Filmstars didn't consider this crap worthy of a more glorious presentation. Either way, you don't have to worry about poor sound quality from all these tracks being sandwiched onto one tiny record; the poor sound quality comes right from the source itself! Drink deep anyway from this wellspring of cracked, hooky tape-loop crank pop.

Much more accessible than the majority of stuff released on their own Mobstar label, there's many pretty hi-ball riffs buried lightly in these songs (and song fragments) — your task is to find them. It shouldn't be hard. (Mergé, PO Box 1235, Chapel Hill, NC, 27514)

I have to wonder what records Mr. **ROCKETSHIP** Dustin Reske has unearthed recently in the dusty bins of America's swap meets.



Whatever he's been listening to is plenty more Neapolitan drone than rubberball pop, that's for damn' tootin'. The B-side sounds like a **Ravi Shankar** jam session, which is pleasant listening, but strange to hear from such a kingpin of unadulterated pop fare. ("Get On the Floor (and Move It)" also attempts to stretch

stylistic boundaries, but rather less favourably, I fear. While I can swallow the zither thing straight up, it breaks down when grafted with Yankee sunshine strum. I can't explain how uncomfortable this song makes me feel. Uhm here: envision a greasy, unshaved monk lurking around Disneyland, unsuccessfully to feed the squirrels strips of boiled yak. It's something like that. [Jigsaw, PO Box 1440, Santa Cruz, CA, 95061]

Pedigreed ambient experimenters **STOCK, HAUSEN, AND WALKMAN** manipulate sight, sound, Bontempi organs and tinkly vibes in a double-sided peon to the craven soundtracks of '60s skin flicks. These fellows are fresh off the **Buffalo Daughter** remix album boot, and their increasing expertise is evident. Snippets of disjointed melody form slinky wholes. And it works (mostly). The "Broccoli" side picture is dashing, too, in a disturbingly homely way. [Eerie Materials, PO Box 420816, San Francisco, CA, 94142]

Some bands suit a variety of moods; some bands cater to only one or two. **THE CAT'S MIAOW** have managed to zoom in on just one individual emotion, but a particular delicate shade of feeling. Every time I hear this record, I breathe a sweet violet hue, a heady fragrance of lavender horns and cascading purple shadows. Gentle brass drums, soaring melodies (all in French) and always, always I amour

dans la pluie. C'est magnifique! (Drive-In, PO Box 888211, Grand Rapids, MI, 49588)

About three weeks back I had a hysterical breakdown: weeping, shrieking, wild caterwauling on the patio, you name it. Forty-nine solid yards of freak-out. And during the miserable peak of it, I discovered that every piece of music I own is painfully unlistenable. In desperation, I assaulted the stack of 7" slated for review in this here column. And under the leaning tower of Portland garage rock, I discovered **SHARKS KILL**. My sweet salvation. Not the music (though it is competent, cooed amo with textured melodies and earnest yelpings), but the two booklet inserts! Jammed with diary ramblings, poetry, lyric explanations and Animal Liberation Front propaganda, they sang to me like a heavenly choir. Add the lovely, hand-printed sleeve, and velvety moaned song lines like "opening doors locked up for a reason" and true pain (like mine) gets easier to handle. [Atomicrobbell, 2011 NE 47th, Portland, OR, 97213]

Q: You're the ex-drummer for a world-famous perennially adored rock group. Your other bandmates have both released solo albums, to varying levels of success. You have been busy studiously drinking up your profits. The coffers are slowly dwindling. What do you do? A: if you're Mitch Mitchell, former **Guided by Voices** stickman, you quickly release a couple of mediocre seven inches, billing yourself as **THE TERRIFYING EXPERIENCE** while saying

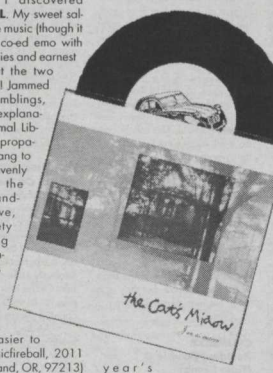
things like, "I was never in it for the money" and "Now it's my turn to make records." You then play your very first show opening for the **Breeders**, ask all GBV fans to buy your second-rate grungy, backless rockwork, and cross your talentless fingers. [AAJ, 1350 Mahan Dr #E4 Suite 203, Tallahassee, FL 32308]

NINOTCHKA appears to be a Grimsey label collaboration of sorts, sporting as it does many of the same people who appeared on last

they row their weary craft home-ward. They play what the Florentine lovers must play as they woo Latin sweethearts under pregnant moons. They know what the ancient Greeks must have known when they plotted the wandering courses of distant stars. Europp stars whisper secrets of the ages in sweet, bouncy Spanish. Open your ears and risk being charmed on foreign shores. [Grimsey, PO Box 541, Stillwater, MN, 55082]

One stadium-ready power rock number, and one hoarse, bombastic sprawler from ex-Murdercorps stableboys **THURSH HERMIT**. Both tracks are well polished and competently executed; those of you already TH fans will find much to chew on here. Lots of emotion. Not too heavy on the chugging angsty. Skillful guitar work. Quality production. Just remember the two sides play at different speeds. And if this stuff whets your appetite, you'll be happy to know that their brand new album is out now on Elektra. Just don't tend to send some kind of Canadian honourarium to Halifax headquarters. Even the biggest tree has its roots, yknow. [Bong Load Custom, PO Box 931538, Hollywood, CA, 90093-1538]

THE KING MIXERS are three clean boys your mom would gladly have over for Christmas dinner any year. Mild-mannered mad garage yeh-yeh. Good 'nuff polished rockabilly yong from Toronto is even bettered by song titles like "Thought I Saw You Breaking Hearts at the Rovy Last Night" and "Zug Me Zedya Zug Me, You Litvak Lolita." Sure, they might smooch you in the kitchen when nobody's looking, but you can bet they'll do the dishes afterwards. [Spanking God, 6-368A College St., Toronto, ON, M5T 1S6]



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July 23	Calgary, AB*	
July 24	Edmonton, AB*	Public Domain
July 25	Edmonton, AB*	
July 26	Jasper, AB	
July 27	Banff, AB	
July 28	Nanaimo, BC	
July 29	Comox Valley, BC*	
July 30	Victoria, BC*	
July 31	Vancouver, BC*	The Gate

August 1	Whistler, BC*	The Boot Pub
August 3	Maple Ridge, BC	
August 4	Nelson, BC	
August 5	Seattle, WA	
August 7	Seattle, WA	
August 8	Cranbrook, BC*	
August 9	Medicine Hat, AB*	
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ALPHA STONE Soulweird (Bomp)

On the heels of the acid-drenched stereophonic pop art music, former member of **Spacemen 3**, Pete Dinklage, delivers further into a psychedelic river of sounds on *Soulweird*. True enough, Bassman's vocals growl virtually every song but the intent seems to be instrumental.

The final product works remarkably well. **Alpha Stone's** deconstructing, deconstructing and most importantly, rebuilding the essence of a generation that is a mere shadow of itself. The expeditions are lengthy at times but with legitimate sonic design. **Alpha Stone's** intention is not a quick musical snippet, but rather a drone with purpose.

While on the surface, *Soulweird's* nine tracks could be exchanged for each other, Bassman's porphyritic blatters of sound are Rorschach flash cards—interpretive paintings from the abstract school. *Soulweird* is a fine vehicle for the brain to take a brief hallucinogenic holiday.

Pieter Hoffman

ASSOCIATED DIGITAL SOUND RESEARCH Is Anybody Here From America? (Active Sensing)

This techno/industrial group took a unique approach to their album. It is deeply based on society's beliefs and opinions. Some of their influences came from *The X-Files*, *Bladerunner*, and other strong symbols.

Associated Digital Sound Research carry a bit of rhythm and dance beat into all their songs—"Roswell 1947" and "Solstice" display this feeling in particular. *Is Anybody Here From America?* is very insightful, depending on what you listen for.

Markus Schmid

BRAN VAN 3000 Glee (Audiogram/Factor)

One, two, three, four, let's count the influences, shall we? Where do I begin? This is a strong album, flowing from one genre to another, creating an effect not unlike a bad acid trip. Sometimes the tones are good, if not great, other times, to annoying they make you want to throw up. From top 40 pop to jungle, from country and western to industrial, from trance techno to funk and jazz, Glee's got it all except for classical. Imagine, if you will, a

breakbeat added to a country diary. Does it work? Not all the time, and maybe not here, but at least someone tried.

Bran Van 3000 sports the largest ensemble I've ever seen, but I still don't believe this outfit can be 25 people large—how can anyone get paid? More like seven or eight at the most. The vocalists, much like the styles, vary. Some sound like **Beck**, others like **Mary J. Blige**, but both are annoying and derivative sounding to me. This album covers it all; it's got the funk, it's got the groove, it's also weird and eclectic enough to make it likeable by those who are into the fringe artists. **Bran Van** obviously doesn't care if they offend anyone with their sense of ridiculousness, and ridiculous this is. The soundbites between tracks outnumber the tracks themselves, and are reminiscent of the house days of **Simon Harris**, but they're a lot of fun, not merely irritating.

Christian

CRUMBOX Resident Double U (Time Bomb)

My mom always told me, "If you can't say anything good about someone, then don't say anything at all." In any event, I am still writing this review so there must be something good in this review. I guess my problem is that there isn't much which separates **Crumbox**, and a lot of other Time Bomb artists, from so many other bands they're better than their average indie band, but then that doesn't mean much. Maybe this perspective is compounded by indecipherable vocals (to otherwise interesting sounding song titles). Any one piece sounds good, but in total there is nothing unique about this music.

J. Boldt

EASY FELLA Eat at Joey's (Moon Ska)

Ska is meant to be experienced live. It is the perfect dancehall music. Often, however, a ska band who is otherwise great records material which just doesn't do justice. **The Toasters** (founders of the Moon Ska label) are one example. A killer, amazing band live, their albums just don't inspire me, with the exception of a few songs. Not so with Seattle's **Easy Big Fella**; their latest recorded material is highly listenable, with an old school sound and a youthful vigor matched by superb musicianship including a seamless horn section and wonderful Hammond B-3 work. Vocals and harmonies are tight, precise

and dynamic as well.

Eat at Joey's contains a cover of **The Waiters'** "Rude Boy," the sugary "Locked in the Chapel of Love," the minimalist "Joey and Ramona" (my favourite), and the secret hidden "Satan" track (the trademark as of late). My only regret is that they didn't include their smokin' cover of **Devo's** "Uncontrollable Urge" which they performed at their last gig here (this song should appear on a ska compilation in the near future). See this band live!

J. Boldt

FAITH NO MORE Album Of The Year (Slash/Reprise)

Album of the year? Hardly. That's not to say that **Faith No More's** latest prog-metal excursion is a bad batch of the two musical genres, a combination that makes the relatively sane run for cover. *Album Of The Year* makes no apologies for its verbosity and on that count, it succeeds.

Adding Jon Hudson, their fourth guitarist in five years, **Faith No More** has found a niche and works it well. Anthemic and cloudbursting right from the opening bars, the band prefers to kick you around square in the jewel box rather than allowing any pretension of easing you into their world. Fortunately, *Album Of The Year* is not an all-out assault. The quintet switches gears often enough to relieve the barrage.

Vocalist Mike Patton is, at times, a pitbull in front of the microphone, frothing manically such as on "Collision," while on other tracks ("Stipssearch," "Pristine") he transcends the metal/guns guitar image for quasi-balladry. Inexplicably, there is balance where chaos should reign. Tense and furious with a few sweet throws in, *Album Of The Year* is a rare commodity, smart metal without any hint of silliness.

Pieter Hoffman

BEN LEE Something to Remember Me By (Grand Royal)

Ben Lee is 18. Soon no longer to be considered a child prodigy he seems to have decided to make music his choice in life. He is on the album cover with a guitar in hand, looking like a young **Bob Dylan**, which is fitting because the album is very pared down and almost folk-like in its minimalist aesthetic. This is all he really needs.

He is in the class of performers that can create a magic connection between himself and the listener. He writes innocent songs that succeed only due to the sincerity of what he has written and

the honesty of his performance. It will be interesting to see if and how his songwriting changes as he makes that transition from teenager to adult, but for now he can please those wanting to hear the sound of a young heart.

Note to Ben Lee addicts out there: the vinyl version contains two more songs than the CD version.

Paul Kunderewich

BARBARA MANNING 1212 (Matador)

Barbara Manning, alone and with the **5F Seals**, can do no wrong. She is one of those women who makes the world a better place. Her voice is as sweet as honey and her songs are pure pop bliss—just with a deep ache. On 1212 Manning gets so deep from some **Giant Sand** dudes. The first four tracks revolve around the concept of the "Arsonist Story," about an evil boy who gets his kicks setting things alight.

Manning also throws in her usual great cover songs, but her own "Blood of Feeling" and "Isn't Lonely Lovely" really capture my heart. The addition of piano and trumpet really differentiate this album from other pop records. She is sooo great! A perfect album to curl up by the fire with your sweetie.

Lala

MELVINS Melvins (Amphetamine Reptile)

After a brief stint in the major leagues, the mighty **Melvins** are back swinging for the AmRep farm team.

Honky starts out with an evil dual bass line, featuring the vocal stylings of **Babes in Toyland** crooner Kat Bjelland. They then continue along a very crooked path, making stops at drum machine mayhem, good old fashioned grind and eerie soundscapes. "Laughing with Lucifer at Satan's Sidehow" is peppered with phone messages that sound like record executives making all sorts of excuses. Don't be fooled by your CD readout when it says 70:53—there are really only 45 minutes of music with 25 minutes of silence at the end, giving you a chance to pause and reflect upon what a fine album you've just heard.

Marilyn Manson wishes he could be as scary as the **Melvins**, but guess what, make-up boy—you and your army of drooling so-called individuals will never in your wildest nightmares conjure up what the **Melvins** are capable of.

Charlie Church

MOUSE ON MARS Cache Coeur Nail EP (Too Pure)

It's up with **Loetitia Sadler** and **Mary Hansen** of **Stereolab** fame, the boys of **Mouse on Mars** are back with four new electronic pop songs. **Mouse on Mars** (Jan St. Werner and Andi Toma) has released two fine albums, *Vulvaland* and *Jocora Talati*,

which can be found almost anywhere. Also, St. Werner has worked with **Wolfgang Flur** of **Kraftwerk** on a project called *Yams* (they're all from the very cool city of Cologne, Germany—home to **CAN** and the **Millie Plateaux** label).

This EP, despite its mediocre cover art, is wonderful. Skillfully mixing **Sadler's** patented harmonic to a lively selection of digital bleeps and ambient trills, **Mouse on Mars** continues to make dot matrix out of their contemporaries. Their ease in both appealing to my pop sensibility and my desire for odd sounds is much matched by **Tartaroc** and **Orb**. Not so cerebral that they're cracking open the *Advil*, but not so dopey that they're just block rockin' their beats. And since it looks like this genre is poised to become a big in an elephant's way, it's too early to project if they are going top forty or just top heavy. Either way, they're really good, and more pleasurable than a stab in the face.

Lee Henderson

SINEAD O'CONNOR Gospel Oak EP (Chrysalis)

Her last album, *Universal Mother*, contained quite a few gems. That album was also the closest I've come to listening to an open wound. Uncompromising? Yes. Songs that bear repeated listening in all but the bluest of moods? No. This album is the saddest to witness her voice has regained its full and rich delivery. The melodies are catchy and the drum programming provided by **John Reynolds** and **John Wobble** give the Irish instrumental some world beat soul, but a feeling of melancholy. Her voice is also layered with boiling and surfacing harmonies, which give her music a new found depth.

Those expecting the unbridled emotion of her first two albums are going to be disappointed. Now the mother of two, the unadorned melodrama of **Sinead's** youth has dissipated. This isn't something that should be mourned—one doesn't have to scream at the top of one's lungs to distill emotion like a strong statement. And this EP does it.

Paul Kunderewich

PANASONIC Kulma (Blas First/Mute)

In the early '80s, **Blas First** was the label best known for introducing Europe to American's **Sonic Youth**, **Big Black**, and the **Butthole Surfers**. Everyone freaked! Their influence was obvious; they were the bands that, you know, paved the way for Seattle etc. ... Then, shortly before rock became a travelling lollipop, **Blas First** disappeared.

But **Blas First** came back and they signed **Panasonic**, an analog synth duo from Finland, and put out the infamous album *Vakio*. Their signature style, harsh electronic beats clattering together slowly while a singular note modulates slowly and heavily

underneath, was already fully formed. The album is long and difficult, but worth it. In the summer of '96, they put out the *Craxo* EP, which was more of a breakbeat than broken beat, but still an unrelenting escape into machine music. This year, **Panasonic** put out *Kulma*, and for the first time, I'm eager to put them on my walkman (Vakio made me like it was the flu, and *Craxo* gave me ADD). Brilliant minimalist numbers like "Hahmo," "Aines," and "2-25" nest alongside more aggressive structures such as "Rutina" and the opener, "Leurastama." When I was a kid living in Calgary we used to do the robot for spare change, like I'd seen them do in San Francisco, and like, a mixed tape of **Panasonic**, **Autotehre**, and **Speedy J** would make me the maddest of robots ever!

Lee Henderson

PENNYWISE Full Circle (Epitaph)

We could be close to hearing the current reigning kings of the sound that is fast, melodic, captivating and inspirational (punk rock). Well, I don't want to sound like too much of a know-it-all, but hey, it's close. **Pennywise** deliver on *Full Circle* with 14 songs, based on living life to its fullest.

The album notes the suicide of their bass player and longtime pal, **Chris Thirk**, and serves as a dedication to him and all the people who loved him. Sometimes, when one is faced with such a loss as do the remaining members of **Pennywise**, one's best work shines through. To know, after listening to their past three albums, I'm enjoying *Full Circle* the most. After hearing many bands go the way of recording a few slow, power ballads to squeeze out a radio friendly hit, I'm damn happy to report that **Pennywise** have not gone that way.

Langhau

POLARA C'est La Vie (Pentagram EP (Interscope)

Comprised of Minneapolis scenesters (including an ex-**Lemonhead**), **Polara** is a band which tries as hard as it can to sound British. They may be from Middle America, but **Polara** sounds like they're from the midlands of England. While they may be mildly derivative on occasion, if you're a fan of anything remotely influenced by the late-'80s Manchester music scene, you'll probably enjoy these records. However, as much as I liked the songs, there was something decidedly preconceived about the sound. It was lacking a spark of creativity, or some extra oomph, or possibly some fairy dust in the studio somewhere.

There's nothing wrong with the band or its music, but then there was nothing to make me think that years from now I'd feel like returning to either of these

CDs. *C'est La Vie* is a well-regarded grouping of 12 songs, each one enjoyable enough for its noise-pop/Britrock influenced sounds, and "Pantomime" is a sampler of the band's work, with one Alan Bouldier (engineer for *My Bloody Valentine*) remix far good measure. Like hundreds and thousands of bands out there with similar musical interests, Polara is middle-of-the-road college rock — pleasant enough unto itself. This is excellence in mediocrity, and that's really not such a bad thing, is it?

Brian Wieser

PUSH KINGS

Sealed Fate, PO Box 9183 #120, Cambridge, MA 02139 I have a conspiracy theory: Paul McCartney desires indie rock cred. How to do it? Infiltrate a little known Boston, Massachusetts band, write the songs, play the music and get this otherwise unknown combo to take the credit — at least for now. Then, after the band's innocent, upbeat pop melodies have captivated an unsuspecting world, BAM — he announces his fiendish scheme to win points with the slacker generation.

Such a theory might be a stretch, but it would explain why the **Push Kings** wear its influence (note: singular) on its sleeve, on its collar, on its postering, and all over this CD! From the straightforward "Nine Straight Lines" (which could very well have been a 35 year old outtake from *Please Please Me*) to the **Wings**-esque "Love In My Heart," the **Push Kings** fill a full album's worth of memorable songs. This unassuming four-piece band has compiled 14 delightful ditties capable of taking your musical memory back to a time when simplicity in melody and creativity in arrangement (limited only by what a live band could perform on-stage) was dominant in the musical world. Conspiracy or not, that's enough reason to give this recording a listen.

Brian Wieser

SATAN'S PILGRIMS Around the World With ... (Empty)

To people who think that surf music is dying, dead or just plain derivative, I urge you: check out this new long-player from the Oregonian five-piece known as **Satan's Pilgrims**. What sets these guys apart from other instrumental outfits is the three guitar attack that allows for some very crazy and catchy play between members, which is exemplified on tracks like "Theme From *Bad Girl*" (a **John Barry** penned number, who also did the music for the 007 movies), and "Devil's Punchbowl," a Pilgrims' original tune.

This is definitely a transglobal affair, with musical spots in Japan (a cover of the **Ventures**' "Ginza Lights"), Italy (for the classic theme from *The Godfather*), Mexico (an original called "La Cazuella" about a rather potent cocktail), and the good ol' USA (for a trip to "Hamilton Beach"). Live, these guys kick up one helluva dancin' storm, so wherever you are, **Satan's Pilgrims** know that's where the action is, and will surely keep the surf-banger flying.

Bryce Dunn

BOB SNIDER Words and Pictures (Artsian Music)

Bob Snider strikes me as a Sesame Street version of **Charles Bukowski**, as a perennially optimistic down-home-luck muppet caterwauling charming and maulin little ditties about the metric system and the letter "B" in a Frank Oz voice while Oscar shouts for him to shut up. It's not always profound but what the hell, it's personal and honest and unpretentious and, not infrequently, strikingly clever. Clever in a kind of cheesy and a kind of goofy way, but clever nonetheless. And it's pretty. Comfortably and familiarly pretty, but still pretty. And those ain't no small someone's.

Adam Monahan

SUPERGRASS In It For The Money (Parlophone/EMI)

I found this new album from **Supergrass** to be quite a change from their previous full-length *I Should Coco*. In *It For The Money* is slick and has had all the rough edges filed down. Mind you, this is not a bad thing! It took me a while to get used to, but I love it just the same. I particularly like the song "You Can See Me," a song with good harmonies which allows for an easy listening.

The last song, "Sometimes I Make You Sad," actually makes my stomach turn, reminding me of some sick, smelly carnival ride. Don't trust me, hop on for yourself. If you liked *Supergrass* two years ago, you still enjoy them today — it just may take a few laps around the pool.

Kenny

TARIO The Basement Songs (EMI)

Tario (a guy and a band) comes from Alberta, the land of the pick-up truck, and heck, they sound like what you might expect a band from Alberta to sound like: a twangy Canadian prairie (how's that for a stereotype?)

Tario writes semi-catchy heartless songs which, though dense, tend to meander and drag on way too long. They'd be a lot stronger if a minute and a half was knocked off each tune. There are some songs I like: "Crush," and "Dear Liza," however, "Not Just A Walter" is one truly terrible song. It's a one note jangle song. It's one of those aggravating half spoken/half sung songs which tries to be funny but isn't at all. Unfortunately, it'll probably be a big hit, likely with those who loved *The Pursuit of Happiness*. "I'm An Adult Now," lyrically, **Tario** writes a lot from an "I" perspective and seems to spend an awful lot of time feeling sorry for himself. The lyrics are nothing profound — they mostly focus on the boy-girl relationship thing, often

bordering on being hokey. Fred Delf

TRICKY WOO Rock and Roll Music PT. 1 (SSG)

Tricky Woo's message is simple enough: in a world of rock 'n' roll imposters, **Tricky Woo** is the genuine article. There's a fire in the hole and this Montreal trio is fanning the flames. As the flames get higher, the fever spreads and the kids are injected with the punk-rock beat. Their blood begins to boil, their knees begin to shake. They need a release. Something to kill the pain. But there is no relief in sight. So they submit to the impending rock and roll fury that is **Tricky Woo**. With every pulsing beat of the drums, throb of the bass, and mind-bending of the guitar, the kids grow wilder, more frantic. So too does **Tricky Woo**. Like evil witchdoctors casting their voodoo spells, they have succeeded in possessing poor, unfortunate souls with every spin of their hypnotizing brand of devil music including me. And you'll be next.

Bryce Dunn

UZUME TAIKO In Your Dreams (Go Zoo May)

This album is the summation of three days and four concerts worth of material from shows which **Uzume Taiko** performed at the Vancouver East Cultural Centre a few years ago. **Uzume Taiko** is essentially Japanese drum music. It is very theatrical and very dynamic. One minute it will be all thundering rolls, while the next the sound will almost evaporate. **Taiko** thankfully lacks the bombast and tedium of extended rock drum solos (think **Carl Palmer** requiring attention to nothing else except his revolving drum kit for a dozen eternally long minutes).

As artistic director John Endo Greenaway says in the album's liner notes, "The essence

of **taiko** is power. Power to excite, power to move the very air that surrounds us, power to entrance."

And they certainly do find some time to generate a lot of power. But the difference for these performances is the presence of some guests on other instruments, most notably **Peggy Lee** on cello and **Takao Yamashiro** on a shakuhachi, a flute-like instrument it is at these moments that the music takes on a greater depth.

Drums are often a hard instrument to make an impact musically when they are played in isolation. **Uzume Taiko**, however, does manage to discover the subtleties of percussion where many others fail. Still, a little help from some musical friends can go a long way.

Michael Chouinard

VOLUME ALL STARS Close Encounters of the Bump and Grind (Slabco)

Nice melodies with good beats, interesting samples and some pretty female vocals on a couple of tracks. Not too threatening and not very experimental, but a nice listen. Instantly likeable and catchy (like its good lookin' bright cover art). The album name comes from that fountain of cultural inspiration, the Lusty Lady in Seattle.

Lala Twin Stars

VARIOUS ARTISTS High Performance (Intimate)

Listen up all of you — from real techno aficionados to trendy transpothers — and especially to you music executives out there! This is a real compilation. After the gift of bad compilations from gutless efforts such as Planet **Dog's Tranced Out** and Dreaming to that awful AMP compilation by MTV, **Instinct Electronics** has restored my faith in an otherwise haphazard and derivative genre.

This compilation has brought back the cutting-edge spirit so long-lost after the heydays of the *Trance Europa Express* '91 outings. Like what **Wipeout** '80 did for introducing trance to the ears of **Slab**, **Pilote Burst**, **Fuel** did for trip-hop, *High Performance* does for techno in its breakfast, dub and drum 'n' bass guise.

I think one can safely ignore the hand that **Beaumont Newhall**, **André Weisbaur** (of *Sabres of Paradise*) and **Lol Hammond** (of the **Drum Club**) lent to this effort, but damn if their influences aren't felt! What makes this album truly outstanding are tracks by **Slab**, **Pilote Burst**, **Blue Frog** and **Girl Eats Boy**, a **Lol Hammond** side-project. This type of techno is more suitable for the bedroom than for the club — it's a type of music that demands more careful discretion in its search for perfection. *High Performance* lives up to the real discerning techno listener's standards of perfectionism.

Christian

VARIOUS ARTISTS Themes from a Common Dream (Lowdown Records)

As my friend says, "Oh yeah, baby, this is it!" a unique album featuring a sampling of Vancouver's richly talented electronic music artists. To say the least, some tracks are very hot. **Prime** takes the lead with his track, "Module Emission," containing a beautiful 303 bassline and "rez" like sounds. **Mk Naomi's** "333" is close behind with its beautiful, entrancing sounds and soothing kickdrum they have become known for. Words do not describe their beauty. You'll be left wanting. Other artists include **Ginger Snaps** favourites **Iridium** with two extremely groovy house tracks and **Phaedra** with an off-beat space-age track.

Karen F





real live action

SPEARHEAD Sunday, June 8 Rage

I've never been a huge **Spearhead** fan, but this concert was top notch. The club was packed and the surroundings reminded me of UBC's Arts County Fair. The crowd was live and the band was liver. Throughout the night, the floor was jumping with crazy heads and the band was constantly pumping out live beats and improvising every other song.

There was a 30 minute musical tribute to the false god Mary Jane that will be engraved in the heads of fans that attended the concert that night. The remake of **The Jacksons'** hit, "I'll Be There," and a revamping of the nursery rhyme "Baa Baa Black Sheep," were not only musically entertaining but also damn funny. What I enjoyed about this show was the amount of time and energy that went into every song. Political messages such as human rights in third world countries (APEC) and sexually transmitted diseases, fall right into place on this concert. **Spearhead** indirectly displayed that there is a time to have fun and a time to be socially aware and they can both happen in the same night.

Chris

ME'SHELL NDEGECELLO Tuesday, June 10 Rage

When I first entered the Rage, a different kind of vibe touched me. The atmosphere felt intimate compared to the usual sardine sensation I feel there. **Me'shell Nd** must have a strong following of females because approximately 70% of the crowd was female.

Eventually, **Me'shell Nd** and her band made it to the stage and the Rage transformed into one monstrous jazz lounge. She was constantly switching from bass guitar to keyboards throughout the night without missing a beat. The highlight of the night was when she performed a 15 minute extended version of her hit "Blah Door." Her sexy, raspy voice flowed eloquently with the band's buro groove. Her band members had her by his brief moment of fame on s/he did what they do best, including a male vocalist that hit the high notes higher than **Me'shell** herself.

After the stunning spotlight dedicated to this one song was burnt out, the concert returned to its uneventful progress because of her lack of interaction with the audience and the absent enthusiasm that they returned.

Chris

HARD RUBBER CHESTRA Saturday, June 21 Performance Works

Fun for the Whole Family (John Korsrud) Initial brass assault melts into rampaging bull all-ephrant trombone into discordant flinorri soundtrack. Splendid.

Funkadelic Relic (Rob McKenzie): carefully constructed pastiche of rock and roll clichés from agonizant guitar solos to the beginning of the theme from **Rocky**. Good.

Typhoon (Bill Clark): drone of horns blowing winds tension menace percussion lap of waves on hull of ship growing crashing over the bow ship drunkenly pitching and rolling horns through scales from crest to trough pitching vomiting in the swell driving sail ... into the eye, calm winds sort ... then again overtaken by tumult jolted bounced roaring creaking bulkheads yielding steel screaming and with quiet violin the storm passes into silence peace. Like an angry Debussy. Exceptional.

Iyazano (JK): mythological New York street corner Saturday night — funk latin urban. Blaring horns gridlocked traffic gay dancing down the boulevard he's got his neon lights and his malt liquor and fuck you man. Stop motion traffic cuts to stream of cab police cars coupes de ville break lights ribbining into the night. Very nice.

Speck (JK): tape loops layer on layer themes grow and melt organically seamless. Haunting. **White Hot Core** (JK): Thumping percussive barrage overlaid with ascending veritigious horns tumbling skyward driven by guitar violin rising ever spineless headward crashing teeth on edge into backbrain sense of falling ever upwards dragged through **Alice in Wonderland** psychedelica past griffles still smouldering whirling spinning and falling upwards.

And splash. Slow. Floating. Floating. Drifting along river of treacle alcoholic clouds roll languid sickly through orange sky everything sepi. Picked up by pickle barrel riverboat of mummified ballroom dance cycling eternally through endless humbo cho cho mambo images of New England fantasies of Brazil. Unlikely to break spell it's into the clock and through the grinding metronomic gears the shrill shouts of the mic. Slipping again into the river and bobbing carlike through rapids bobbing bouncing with the percussion and falling up again and spinning and whirling rising falling ever upwards ... confusion ... then

nothing. Sublime.

All the musicians were magnificent, but particularly noteworthy were Jack Duncan, percussion; Ron Samworth, guitar; Sheila McDonald, violin; Hugh Fraser, trombone; Bill Clark, trumpet and composition; and John Korsrud himself, on trumpet, conduction, and composition.

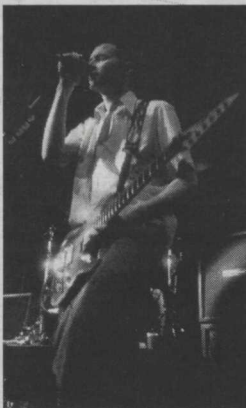
Adam Monahan

THE MOLESTICS Sunday, June 22 Whip Gallery

Intimate and relaxed, the **Whip** is a great place to see what is one of Vancouver's most popular bands. I've seen **The Molestics** several times before at Blue Lizard events, but this band really shines when there are less distractions and a more focused environment (although the Walldorf is still my favourite venue in town). I'm not crazy about pre-war jazz and popular music which form the foundation of the band's material, but what makes this band great, besides solid musicianship, is their deadpan humour and the sparkle of their own compositions' lyrics, whether a song be about Hastings Street, holidays in Winnipeg, unemployment, drugs, or sordid relationships. They play "traditional" pieces as well — at one point, vocalist/trumpeter/euphoniumist [if that is the correct term] Mike Savourie said they were going to play a "new" song, and then noted as an aside that the song was written over a hundred years ago.

J. Boldt

Helmet at Graceland photo by Andrew Dennison



— the man whose fans — he blew the doors off the joint. The sound was excellent, the crowd was into it — a novelty in Vancouver, a great crowd — and the man strolled and controlled better than people a third his age. Classics like "Jack the Ripper" came back to life. TV tunes of Batman (Adam West style, of course — sexy, suave, and debonair, an ass-kicker like nobody's business to revise the cliché) and "Row-Rock" have rarely — if ever — been done better. Admittedly, with one lung, you can't expect strong singing, but these were pretty concerns and his voice wasn't half bad.

Honestly, the only bad thing about this show, something I

found at the end of the **Buzzcocks** show as well, is that there aren't many "current" acts that can convey the same sense of fun, fury and excitement.

Brandon Pierce

DOUBLE SIX Thursday, July 10 Chameleon Urban Lounge

As the demise of the Town Pump and other venues will attest to, died events and dj theme nights are going to give live bands a run for their money. Perhaps it's because venues perceive us as cheaper and more predictable than bands. Or maybe it's just the ongoing death of rock and roll. Who knows. Heck, I enjoy both — I regularly see live bands, but some of the fun I've

had are at dj events.

Laszlo Kovacs and Todd Tomorrow (**of Double Six**) have a good thing going. They dj regularly in the Mamba Hut at the Walldorf's Blue Lizard events. Their collection and selections are awe inspiring and fairly diverse, featuring bossanova, soul, funk, mutant electronic jazz, moog, and groove — both contemporary and vintage. It's great to hear some of the wild, funky, moog psychedelia from the '60s mixed with **KC and the Sunshine Band**; "I Get Lifted," some **Barry White, Sergio Mendes/Brazil '66**, and current **Asphodel darlings, Tippy**. Keep an eye out for a "double six" domino motif in the future.

J. Boldt

HELMET MELVINS FACEPULLER Friday, July 11 Graceland Ah, Graceland. I could almost smell the deep fried peanut butter and banana sandwiches. Oh no, wait a minute, I'm in Vancouver, not Tennessee. No hipshaking rock-a-hula tonight. Just a heaping tablespoon of big ROCK!

Facepuller certainly got the speakers shaking. The band plodded through a fine set consisting of a lot of new material. My one complaint was that the bass was almost so loud it drowned out some of the band's

freiborg gymnastics. The all powerful **Melvins** were next. A scantily clad Dale Crover kept time while Mark Duterson and King Buzzo squelched out amazing noises that I'm sure were painful to any idiot not wearing hearing protection. All three of the boys took turns (when not singing) to make guttural, growling noises. An interstellar performance.

Helmet had to work hard to follow two superb acts, but they did not disappoint. Operating as one of the tightest and most precise bunch of musicians gracing this planet, **Helmet** offered up a set of about half of the latest platter, *Aftertaste*, and the other half were mostly the hits. One downside to their set was their new rhythm guitarist who has way too much attitude and rock star quality that just doesn't fit with the laidbackness of the three core **Helmites**.

The pluses far outweighed the minuses, so it was a good time had by all except the guy who was unconscious on the sidewalk outside.

Charlie Church

SUPERGRASS THE PAPILOMMAS Tuesday, July 22 Rage

Luckily, I ran into someone I knew at the show or else I would've never known the name of the opening band, **The Papilomas**. They ignored superband wisdom by not announcing their name loudly and often, but did announce an upcoming CD. Their poppunk was pleasant enough, but they really caught my ear when they slowed the tempo down and put the emphasis on pop for one song. The contrast was startling and stuck longer in my mind than their punk rock tunes.

Supergass, an English guitar/bass/drums trio with guest live keyboardist, were in their usual hyperkinetic form, though their live show has gotten a lot more even over the years. Singer **Gaz Coombes** — he of the sideburns — even has girls screaming at him now. The songs were sprinkled evenly between *I Should Coco* and their latest, *I'll Do for the Money*. Songs from *I Should Coco*, such as "Alright" and "Caught by the fuzzi" garnered the most audience response, but the crowd really enjoyed themselves and this was more than echoed by **Supergass** themselves. "We like it that you clap after each song," observed **Gaz**.

Between song patter was kept to a minimum and **Supergass** focused on cranking out their blend of **Buzzcock** influenced punk-pop. They aren't afraid of using vaudeville style piano or background lalalas, either. Their obvious enthusiasm was much appreciated and **Gaz's** sideburns were a wondrous sight indeed.

June Scudeler

Tuesday, July 15

Highlights include: our first introduction to the vots of grease or ballies would soon be all-too-familiar, which consisted of deep fried-japano dynabats at King Solomon's Reef; the skipping girl (who also played with the pretty-OK combo **The Lookers**) trilling out "Spring Ralls, Spring Ralls," as she hopped merrily around taunting our recent ally excursion to the Reef. Then, brave, sweet beginning act **Mirah** taking the stage to strum sweet acoustic folk-pop that was a little too similar to **Edie Brickell** for my liking, but still a fine all-arounder doing the last year in an airplane crash.

Nikki McClure (With those neophyte a capella warblings and violent chest thumpings, the whole dum festival could be billed "The Nikki McClure Show" and I would've paid twice as much. No foolin'. The woman was RAW. The day ended with a discovery that our motel TV played the Cartoon Network 24 hours a day)

Wednesday, July 16

We ditched most of the spoken word festival (which I heard was earnest, if often painfully confessional) in favour of Laketair and its noise-inducing riffs.

We trailed our way back to Yoyo to watch **The Feelings** play toe-tappingly well, even if they coulda done without the overly-historic-sep and vocalist who kept tipping from a large paper grocery bag.

The **Cindy Wolfe Puppet Show** melted into **Nardwaz's Goblins** set for feverish levels of charming over-the-top silliness.

We wandered off-Yoyo to see **Lois and Carrie Sleater-Kinney** do their duo thing as **Tommy**. How Carrie manages to shake it up so thoroughly while sitting down, I'll never know; it was good to hear her coming through more clearly than she does in that Sleater-Kinney band, too. If anything either of these gals has released fiddles you remanist fancy, you'll NOT be disappointed. Now if they'd just record an album...

The Lookers did a fine cover of my favourite irritatingly over-the-top "Never find anywhere **Mountain Goats** song, "Bad Doctor." Speaking of the man himself, I was unable to converse with the ever-groggery John Darnielle as my compatriots pelted him with various gifts. I watched my goddaughterly

obsessive pal Jamie stand dead front and centre through hours of Japanese noise-core and a very subdued **Mecca Normal** to watch John take the stage as the Mountain Goats at the end of the night. Mountain Goats were, in

memories of
Yoyo a Go Go '97
Capitol Theatre
Olympia, Washington
July 15-20
photos by Barb Yamazaki

fact, hands down the best act of the festival. That John didn't a) beat one of his dangerously throbbing veins, b) bite off and swallow the microphone whole, or c) get mobbed by hordes of rabidly adoring fans, is nothing short of a miracle. I KNOW we all wanted a piece of that natty oxford button-down. He played for just under an hour, including an awesome extend-a-ming singalong

created very beautiful music; and **Miss Murgatroid**, from Portland, who plays accordion with a distortion pedal; c'mon, it doesn't get much cooler than that.

After a lovely nap in the park, I returned to the theatre reasonably well-rested and in pursuit of some good bands to hear. **KG** (formerly **Kicking Giant**) rocked the house. They even have a stand-up bass! Very cool!

Miranda July scared the living bejezus out of me, but in a good way! Kind of like watching something disturbing by **David Lynch** (more **Eroshead** than **Wild at Heart**, though). She does spoken word that really tests the limits of our nuclear family, happy, healthy society, and has recently released a CD.

Of course, the person highlight for me that afternoon was **The Lois**, complete with Heather Dunn on drums. The Lois kept the audience smilin' and rockin', and even invited some lucky souls up on stage to samba with them. They brought the house down for over an hour, long past their allotted time, but she did it for the kids and we all appreciated it.

The evening show was apparently meant to be the "hard rockin'" night, featuring one of the best shows I saw for the entire festival. **Be-head The Prophet No Lord Shall Live** rocked out harder and faster than probably any band I've ever seen before. Joshua, the lead singer, spent most of his time in the pit (and the guitar player enjoyed a brief sojourn there at the end), a woman came out during every song parading a card with the song title on it, and there was a grizzled violin player that looked like he was on speed.

Also that night, another highlight of the festival: **The Need**. Featuring **Lois** (aka the Summer That Can't Sit Down), previously of **Kicking Giant**, **The Need** is a queercore duo from Portland that cannot be stopped. Their rock good and hard and had the highest turnout for their set of any of the bands at the festival, with the exception of **Sleater-Kinney**.

Mr. Chris
SLEATER-KINNEY
COLD COLD HEARTS
Friday, July 18
Okay, I just came down to Olympia to see these particular bands and they both ended up fulfilling my rock 'n' roll fantasies. **Cold Cold Hearts** were my favourite favourites. The set aply be-

gon with Alison Wolfe faux ripping the heart out of some boy with, "You won't be needing this record" and throwing it off stage. **Cold Cold Hearts** (members of **Bratmobile** and **The Cuthroats**) are a punkier and fuller sounding **Bratmobile**. Alison Wolfe and Carrie Brownstein (of **Sleater-Kinney**, both with, hands down, for the best rock moves — ever. Alison Wolfe danced around the stage making great superior poses — a domain usually reserved for cockroaches. She was like a punk cheerleader! Brownstein for also had some great leg action goin'. **Sleater-Kinney** were as great as I expected them to be. They live up to the hype. For the last number, my favourite "Dance Song '97," the band was joined by **The Need** (Rachel on keyboards and **Radio Tragedy** on bass, both looking like tough boy gangsters from the '40s) and **Donna Dresch** for a big dance out with **Corin Tucker** leading the way — truly a punk rock dream come true. These two bands confirmed what I already knew — **Girls Rock Best!**

Miss Lala Twinstars

Saturday, July 19

The entertainment started earlier today than any other day, in order to allow everyone an opportunity to catch the ultra-American parade that caps Laketair's festivities. We ended up getting an extra 1/2 hour sleep, though, because one of the bands —

Dura Delinquent — got kicked out of the festival. I hadn't been expecting tones from the afternoon portion of the show — I only really wanted to see **Refect/Refect** (who I missed when they came to Vancouver) — but that afternoon ended up being one of my favourite Yoyo shows. **The Murder City Devils** kicked things off and tore things up. Their **Cramps/Clash/Stooges** stew went down awful nice with me — great songs, great licks, great energy (for 1 pm), great moves — colour me impressed. Definitely my Yoyo "find."

Refect/Refect came on next and were really good. They're just about the only band I can think of that's realized that between song "banter" can be (ought to be!) just as much of the show as anything else. Some bands are just talented in that regard unwittingly. **Refect/Refect** stress that aspect. Highlights for me were "Slim's Shadow" (I usually focus on Sue Fox's songs — today I learned to appreciate **Slim Moon**) and **Slim**'s hilarious account of the day he moved to

Olympia, complete with an apocalyptic lightning storm, an ultra-camp red/white/blue cowboy outfit, and an acid trip — all on New Year's Day.



In the weeks since I had the displeasure of seeing **Modest Mouse** on a particularly lousy night in Seattle a while back, they have created a rather radical image change; they seemed to have dumped their "cute skater boys" personas in favour of a much

sound, even they worked on that particular afternoon.

At 8pm, after the parade had ended, the musical entertainment resumed. **Kirihito** (from Tokyo) took to the stage and impressed the pants off most everyone, I would imagine. They were a two man and recorded bits noise outfit and they were very, very tight.

Unwound came on next and played a strange and temperamental set (peppered with a lot of sarcastic "Yeah, it's really great to be here..." comments from Justin) that was almost instrumental (I), but haunting, wonderfully melancholic, and brilliant.

The night took a turn after this, moving into bass-heavy, dancey territory — the highlight of which, for most, was **Dub Narcotic Sound System**. I have to admit that I found **Calvin's** moves irritating at times (disrespectful, self-indulgent), but otherwise their sound was certainly "fat." The best two tunes were saved for the last bit of their set.

The show then moved into the dis-based hip hop realm. **Source of Labor & Beyond** was strictly dis-based and was impressive but begged for some mc'ing.

Reality (Seattle) put on a real strong set of hip hop in that ultra-spiritual "hip hop is a communion of sorts" vein. Maybe a bit too spiritual, but "dope" nonetheless.

Black Anger (Tacoma), K's house hip hop outfit, kept things on a high note. With an unbelievably talented dj serving up delicious grooves and a number of very talented mcs, **Black Anger** is a powerhouse testifying to the fact that, yes, there is good, strong hip hop outside of NYC, LA and Philadelphia.

photos (counterclockwise): Carrie Brownstein of Sleater-Kinney, Theo Goblins, and Calvin Johnson of Dub Narcotic Sound System.

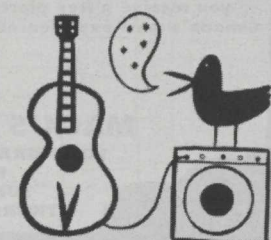
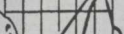


Illustration by Tee Wan Yu

august '97 INDIE HOME JOBS

1	10 ft. henry	oh oh
2	the tonebursts	masters of karate
3	fishburger	big ass burger
4	violet	i step on all the cracks
5	dirtmatts	fishing
6	thee pirates	the pirate songs
7	daddy's hands	statistic wigs
8	submission hold	ed anger
9	blistere	michael hunt
10	oh susanna	shams
11	destroyer	karen is in rome
12	preston	planetra
13	stratchief	she shoots, she scores
14	the colorifics	747 (now i see heaven)
15	irving klaw trio	170 ways
16	plumtree	in the sink
17	jp5	fuzzyhead pills
18	the beans	italian vases
19	the moleties	now's the time
20	manifold	rails, flatation, aerodynamics
21	michelle wong	hop
22	pipebomb	ivanhoe
23	bossanova	29 distinct damnations
24	stutris	later
25	euphonix	let's get out of these monkey suits
26	the spivies	johny come lately
27	squeaky	ten twenty-three
28	thee uppercrust	fetish
29	kevis	expose
30	thrillscree	summer
31	the eh team	the edge
32	paula spurr	hairspurt
33	blue veil	she knows
34	coal	chemicals
35	cinderpyop	frankie fisheas

tra la la - la la la la blah blah



tuesdays 9:30 am - 11:30 am

1	the makers	hunger	estrus
2	scared of chaka	automatic ep	empty
3	the revelators	we told you not ...	crypt
4	screamin' furies	why ep	estrus
5	curse of horseflesh	burnin' up ...	roto-flex
6	nashville pussy	go motherfucker ...	get hip
7	the element 79	dig out!	360 twist
8	the peechees	new moscow woman	rugger huggs
9	necessary evils	thrill pill 7"	crypt
10	the spiftees	live @ columbia & brickyard	

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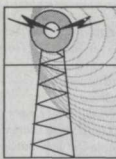
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SUNDAYS

ARE YOU SERIOUS? MUSIC 8:30AM-11:00AM All of time is measured by its art. This show presents the most recent new music from around the world. **Ears open.**

KURA 11:00AM-12:00PM News, issues, and concerns facing Muslims throughout the world.

THE ROCKERS SHOW 12:00-3:00PM Reggae into all styles and fashion.

QUEER FM 3:00-4:00PM Dedicated to the gay, lesbian, bisexual, and transsexual communities of Vancouver and listened to by everyone. Lots of human interest features, background on current issues and great music from musicians of all sexual preferences and gender identities.

GETA NIAU! 9:00-10:00PM Geta nia! features a wide range of music from India, including classical music, both Hindustani and Carnatic, popular music from Indian movies from the 1930's to the 1990's. Semi-classical music such as Ghazals and Bhangras, and also Qawwalis, Folk Songs, etc.

THE SHOW 10:00PM-12:00PM Strichy Hip Hop - Strichy Underground - Strichy Vinyl/Wiley/hot music. Check, Flip Out & Swing on the 1 & 2's.

IN THE GRIP OF INCOHERENCY 12:00-4:00AM Drop her gear and stay up late. Naked radio for naked people. Get bent. Love Dove.

MONDAYS

BREAKFAST WITH THE BROWNS 8:15-11:00AM Your favourite brown-skins, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delight! Tune in and enjoy each weekly brown plate special.

THE STUPID RADIO SHOW 11:00 AM-1:00 PM With your hosts the God of Ignorance. What will we play today? Rog will put it away.

MEKANIKAL BUFOONERY 1:00-3:00PM Two shows became one! An hour of Mekanikal Object Noise (industrial/noise/techno) and an hour of Slingshot Buffoonery (blunge, jazz, brispop) www.slingshotradio.ca

THE MEAT-EATING VEGAN 3:00-4:00PM I endeavour to feature dead or, verbal fluency (only when I speak), a work of music by a twentieth-century composer - can you say minimalist? - and whatever else appeals to me. Fog and dyke positive. Mail in your requests, because I am not a human answering machine. Get a quarter then call someone who cares.

RADIO BLUE WARSAW 4:00-7:00PM Join Kim & Helen for another month of travels. Bring Conelli!

THE CANUCK STOPS HERE 7:00-9:00PM Listen for all Canadian, mostly independent news.

THE JAZZ SHOW 9:00PM-12:00AM Vancouver's longest running prime time jazz program. Hosted by the ever-wise Gavin Walker. Features a 11.

AUG. 4: Quincy Jones and his big band - This is How I Feel About Jazz

AUG. 11: Underated saxophone great Lucky Thompson.

AUG. 18: Drummer/leader Art Blakey - Theory of Art.

AUG. 25: Wayne Shorter (tenor saxophone) and Herbie Hancock (piano) - Et tu tu.

DRUM'N' SPACE 12:00-2:00AM Futuristic urban breakdown for those who know.

TUESDAYS

LADY DEATH/STRIFE'S LUNCHBOX 8:15-11:00AM 1:00PM Join forces with a samurai warrior gone wrong. Fill your bento with feminist opinion attitude.

UCORICE ALIQUOTS 8:11:30-1:00PM An eclectic music show. There is and beyond.

POLYFILLER 2:00-3:30PM THREE WORDS: AVANT GARDE.

THE UNHEARD MUSIC 7:00-9:00PM Meet the unheard who the unheard and the unheard of the unheard and the unheard of the unheard.

RITMO LATINO 9:00-10:00PM Get on board Vancouver's only tropical fiesta express with your local hosts Rolando, Romy, and Paulo as they shake it and wiggle it to the latest in Salsa, Merengue, Cumbia and other fiery fiesta favourites. Latin music so hot

it'll give you a tan! (RADIO SABOTAGE)

NAKED RADIO 10:00PM-12:00AM From Thelma Houston to Mariah Carey... we'll play it. Genre-busting, cutting-edge jazz and other experimental sounds, plus informative label/artist features. Join Mike and Sean.

WITCHDOCTOR HIGHBALL 10:00PM-12:00AM Noise, ambient, electronic, hip hop, free jazz, Christian better living tip's, the occasional amateur radio play, whatever.

AURAL TENTACLES 12:00AM-VERY LATE Warning: This show is moody and unpredictable. It encourages insomnia and may prove to be hazardous to your health. Listener discretion is advised.

WEDNESDAYS

COLONEL SANDER'S HIDEOUT 8:00-10:00AM Dude if you're playing pretty girl music in my Canadian Dude!

LOVE SUCKS 12:00-2:00PM If you can't make sense of it, and that bothers you, go somewhere else. We use science.

HELLO INDIA 2:00-3:00PM A discovery of Indian culture, its music heritage and literature along with a touch of the latest.

MOTORDADDY 3:00-5:00PM Never ride a motorcycle without wearing an approved safety helmet!

ESOTERIK 6:00-7:30PM Ambient/electronic/industrial/ethnic/experimental music for those of us who know about the Bitches.

SOLID STATE 6:00-7:30PM Featuring the latest in techno, trance, acid and progressive house. Spotlights on local artists, ticket giveaways, & live performances. Hosted by M-Poth.

AND SOMETIMES WHY 7:30-9:00PM miranda july, mountain goat, dark narcast sound system... these are a few of our favourite things. In a lot.

FOKUSKAS 9:00-10:00PM Acoustic/rock/loft music in the middle of your week. Focus on local and Canadian singer-songwriters, regular features on other regions with in-house visits.

STRAIGHT OUTTA JALLUNDHAR 10:00PM-12:00AM Let DJ's Jindva and Bindwa immerse you in radioactive Bhungal! "Chakki de shor" Listen to all our favourite things! - remixed and originals. Broussai!

THURSDAYS

FILIBUSTER 10:00-11:00AM Bad ball blood, spy music and on occasion fetish. Custom high in a lot.

MUSIC FOR ROBOTS 10:00-11:00AM Viva La Robotica Revolution.

CANADIAN LUNCH 11:30AM-1:00PM From Toronto to Gander, Baffin Island to Portage La Prairie. The all-Canadian soundtrack for your midday snack!

STEVE & MIKE 1:00-2:00PM Crashing the boys' club in the p.t. Hard and fast, heavy and slow. Listen to a baby.

JUSTIN'S TIME 2:00-3:00PM Serving up your weekly dose of Shirley Horn and other jazz-filled confessions.

FLEX YOUR HEAD 3:00-5:00PM Hardcore and Punk rock since 1989. <http://mypage.direct.ca/~larryhead/>

OUT FOR KICKS 6:00-7:30PM No Bikenoides, nothing politically correct. We don't get paid so you're damn right we have fun with it. Hosted by Chris B.

ON AIR WITH GREASED HAIR 7:30-9:00PM Roots of rock & roll.

LIVE FROM THUNDERBOLD RADIO HELL 9:00-11:00PM Local muzak from 9. Live bands from 10-11.

AUG. 7: WISECRACK & THUMPY

AUG. 14: BRAND NEW UNIT

AUG. 28: MUXSIFER

FRIDAYS

VENUS HYTRAP'S LOVE DEN 8:30-10:00AM Join Greg in the love den for a cocktail. We'll hear retro stuff, groovy jazz, and thicker stuff too. See you here... and bring some ice. XXXX

TELESIS 10:00-11:00AM Time in for discussions, interviews & information relating to people who live with physical & mental challenges.

SKA-T'S SCENE-KI DRIVE! 11:00AM-12:00PM Time in for another fun-filled hour of ska with hosts Julie and Ska-T.

KNEPTEUT 12:00-1:00PM As Charles Brown once said to Schroeder: "pleek, pleek, pleek, a day long Good Grief!"

LITTLE TWIN STARS 2:00-3:00PM Jazzu Space rock at its finest.

NARROWWAVE THE HUMAN SERVETTE PRESENTS... 3:30-4:00PM Have a good brunch!

NATION 2 NATION 4:00-5:00PM Underground sound system-style music.

AFRICAN RHYTHMS 4:00-6:00PM David "Love" Jones brings you the best new and old jazz, soul, latin, samba, bossa & African music around the world.

FOR THE RECORD 6:30-6:45PM Excerpts from Dave Egan's Radio Free

America Series.

HOMEBASS 9:00PM-12:00AM The original live mixed dance program in Vancouver. Hosted by DJ Nasty, the main focus of the show is techno, but also includes some trance, acid, tribal, etc... Guest DJ's, interviews, retrospectives, giveaways, and more are part of the flavour of homebass.

LIMP SINK 12:00-2:00AM Hosted by the G42 players. "The show that doesn't hate you" with your friendly pals from Fether Alkaloids and Postmen Ltd. Also... with Dr. Killdare. Contact limpsink@brkan.rock.org

LUCKY SOUL 2:30-4:00AM Dr. Killdare provides every four-hour week. The hour doing what he can to keep security guards and 7-11 clerks awake. Waywayway deep down stuff and other hallucinating fucked-up news.

SATURDAYS

THE SATURDAY EDGE 8:00-10:00AM Music you won't hear anywhere else, studio guests, new releases, British comedy sketches, folk music calendar, ticket giveaways, plus World Cup Report! 11:30 AM-8:45 AM African/World roots. 9:12 noon: Celtic music and performances.

POWERCHORD 12:00-3:00PM Vancouver's only true metal show, local demo tapes, imports and other rarities. Atomic Radiohead and Metal Rock on the damage.

LUCKY SCRATCH 3:00-5:00PM Swing on the gables job and geyser dance floor in the afternoon. Hosts Anna and Andy.

RADIO FREE AMERICA 6:00-8:00PM Join host Dave Egan and colleague Nik Tuck for some extraordinary political research guaranteed to make you think twice. Bring your tape deck and two C-90s. Original broadcast on KJCC (Los Angeles, California).

LEVEL AT THE HATTI 11:00PM-1:00AM "Level" - down and bands - admission \$6.00 - Performers are subject to change."

EARWAX 1:00AM-DAWN "Little bit of drum, bit of bass and a whole lot of noise". Late night radio soundclouds destined to take your head. Zine features, past experimental zones, and the occasional terrible synthology. "Money, we'll rock you on 'til the break of dawn." - G. Searley

WHOM HOW

Arts Allison Dunnet

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Traffic Marlene Veen

Vice President Frank Henville

Volunteer Coordinator John Ruskin

	SUN	MON	TUE	WED	THU	FRI	SAT
	THE CITR MORNING SHOW / BBC WORLD SERVICE						
8	arc you serious music?	Breakfast with the Browns	third time's the charm	Colonel Sander's hideout	the last desk	Venus Flytrap's Love Den	THE SATURDAY EDGE
9				DIGITAL ALBUM CHRONOMETER	PUBLICITY FORBOS / FILLWATER	Telex	
10	lqr	the STUPID RADIO SHOW	UCORICE ALIQUOTS / LADY DEATH/STRIFE'S LUNCHBOX	love sucks	CANADIAN LUNCH	Ska's Sonic Drive	
11	NEWS	MEKANIKAL BUFOONERY	Polyfiller	Steve and Mike	KNEPTEUT'S ROOM / NEEDLEPOINT	Little Twin Stars	NEWS
12	ROCKERS SHOW	MEAT-EATING VEGAN	girlfood	motor daddy	justin's time	NARROWWAVE	POWER CHORD
1	WITNESS/BLOOD ON THE SADDLE	evil vs. good			FLEX YOUR HEAD		Lucky Scratch
2	David Little's PRESENTS	THE CITR DINNER REPORT around the middle east					
3	QUER F'M	homo dies' never featured/like never	Awara Home	ESOTERIK / SOLID STATE	OUT FOR Kicks	nation to nation / African Rhythms	RADIO FREE AMERICA
4	the canuck stops here / hip hop habibi		UNHEARD MUSIC	and sometimes why	on air with greased hair		
5	GeetaNali	HITMO LATINO	Folk Oasis	LIVE FROM THUNDERBOLD RADIO HELL		HOME BASS	SYNAPTIC / SANDWICH
6	THE JAZZ SHOW (hip hop)	NAKED RADIO / witchdoctor highball	str8 outta jallundhar	Sector 7 / GROOVE Jumping		live at the high hat	live at the high hat
7	IN THE GRIP OF INCOHERENCY	DRUM 'N' SPACE	AURAL TENTACLES	PIPEDREAMS / OPEN SENSOR / RADIO FREE BABYLON	fill-in	Limp Sink	SOMETHING / Earwax
8						LUCKY SOUL	

august datebook



FRI 1 Bloody Checlatts/Dandy Warhols-Starfish...The Offspring/Doughboys/gob-PNE Forum...C.R. Avery/Jane Lottberg/Carolyne Kuchta-Black Sheep Books...Gamelan Madu Sari-Dr. Sun Yat-Sen Garden...Gus Gus/Lamb-Richard's on Richards...

SAT 2 Powell Street Festival-Oppeneheimer Park...Sparkmarker/Zero Gauge/Ex Dead Teenager/Ocean Three/Self Esteem Project-Crossdown Traffic...

SUN 3 Powell Street Festival-Oppeneheimer Park...

MON 4 Folk Implosion/Len-Starfish...

TUE 5 CITR PRESENTS Themes from a Common Dream-Red Lounge...Terror of Tiny Town-Railway Club...Del McCoury Band-Starfish...

WED 6 The Light Fantastic-Anza Club...Battle Royale-Sonar...

THUR 7 Reef/Incubus/Rule 62-Starfish Union...Breathe Underwater/Kissing Ophelia-Purple Onion...

FRI 8 Puncture-Niagara...Modest Mouse/Closed Caption Radio/Veal-Starfish Room...Jing Liu-Dr. Sun Yat-Sen Garden...Mahalathini/Mahotella Queens-Vogue...Mark Farina-Sonar...

SAT 9 CITR PRESENTS Zumpango/gaze/Bananacrash-Brickyard...Blue Veil-Cafe Deux Soleil...Breathe Underwater-Purple Onion...Brand New Union/Superchief-Starfish Room...

SUN 10 CITR PRESENTS Under the Volcano Festival-Cates Park...

MON 11 CITR PRESENTS The Muffs/Chixdiggit/Groovie Goolies-Starfish Room...

WED 13 Saturnhead/Blisterene/Roswells-Gate...Murphy's Law/Youth Brigade-Starfish Room...

THUR 14 Blue Veil-South Hill Candy Shop...Money Penny/All Purpose-Starfish Room...Boombaddy/Trenchant-Purple Onion...J. Brainerd. T. Back. (art show & musical performance)-Brickyard...

FRI 15 Critics Buggin/Hellenkeller-Starfish Room...Stephanie Bolster/Christopher Patton/

Barbara Nickel-Black Sheep Books...ASZA-Dr. Sun Yat-Sen Garden...

SAT 16 Tiddlow's Lunchbox/Mossy Ledger/Underwater Sunshine-Starfish Room...The Evaporators/Ex-Dead Teenager/The Skavengers/Slough of Despond-Hastings community Centre...Cevin Fisher-Sonar...

SUN 17 Corrosion of Conformity-Rage...Amanda Marshall/Philosopher Kings-Whistler Summit...

TUE 19 The Nixons-Starfish Room...Weird Al Yankovic-PNE Coliseum...

THUR 21 Fish-Starfish Room...Sugar Crash-Purple Onion...

FRI 22 John Fogerty-Orpheum...Mark Jarman/Brian Bartlett-Black Sheep Books...BC Chinese Music Associa-

tion-Dr. Sun Yat-Sen Garden...

SAT 23 The Seahorses/Mansur-Rage...Tanya Tucker/Collin Raye-PNE Coliseum...Sawaji Taiko-Western Front...

SUN 24 Lith Fair-UBC Thunderbird Stadium...

TUE 26 Righteous Brothers-PNE Coliseum...

THUR 28 Coal/Deadcats-Brickyard...The Emptys/Nerdy Guy/Citizen's Utilities/Kevin Kane-Purple Onion...

FRI 29 Sincere Lam & The Ensemble-Dr. Sun Yat-Sen Garden...Lorna Crozier (poetry)-Shadblot Centre...

SAT 30 Tom Jones-PNE Coliseum...

SUN 31 Beck-PNE Coliseum...Reel Big Fish/Kara's Flowers-Starfish Room...

s p e c i a l e v e n t s

POWELL STREET FESTIVAL

Sat. Aug. 2 & Sun. Aug. 3 @ Oppeneheimer Park. An all day, FREE festival celebrating Japanese Canadian arts, culture, music, etc. Food, entertainment, sumo ...

THE LIGHT FANTASTIC

Wed. Aug. 6 @ Anza Club (3 W. 8th Ave.), 9pm. Cool cartoon guy Julian Lawrence presents an evening of films, improvised music (by Pork Queen/Good Horsey Justice Schanferker), and live scratch animation, fix only \$5!

UNDER THE VOLCANO

Sun. Aug. 10 @ Cates Park (North Van), 11am-11pm. Don't miss this 8th annual festival of art & social change, with some of the most diverse entertainment you'll ever be treated to!

THE EVAPORATORS

Sat. Aug. 16 @ Hastings Community Centre (3096 E. Hastings), 7pm. All-ages benefit concert for the Canadian Cancer Society, starring The Evaporators, Ex-Dead Teenager, The Skavengers, & Slough of Despond. Good cause, great bands, amazing price (\$5)!

TORTURED BY OBSESSION

Wed.-Sat. through 'til Aug. 16 @ Gallery Gadget (88 E. Cordova), 12-6pm. Annual summer group show featuring works by member artists.

SUBMISSIONS TO DATEBOOK ARE FREE! TO HAVE YOUR EVENT LISTED, FAX ALL THE RELEVANT INFO (WHO, WHERE, WHEN) TO 822 9364, ATTENTION "DATEBOOK." DEADLINE FOR THE SEPTEMBER ISSUE IS AUGUST 15TH!

everything you need to know
about.....go
everywhere you need to go

38 Beer Joint 1226 N. State St. (Bellingham) 360 734 1881
The Abyss 315 E. Broadway (side entrance) 488 6219
Anderson's Restaurant (Jazz on the Creek) 684 3777
Anza Club 3 W. 8th (Mount Pleasant) 876 7128
Arts Hotline 684 2787
Bassix 217 W. Hastings (at Cambie) 689 7734
Backstage Lounge 1585 Johnston (Granville Island) 687 1354
Black Sheep Books 2742 W. 4th (at MacDonald) 732 5087
The Brickyard 315 Carroll St. 685 3978
Cafe Deux Soleils 2096 Commercial (the Drive) 254 1195
Cafe Vieux Montreal 317 E. Broadway (Mount Pleasant) 683 1331
Caprice Theatre 965 Granville (Granville Mall) 683 6099
Celebrities 1022 Davie (at Burrard) 689 1810
Chameleon Urban Lounge 801 W. Georgia (Downtown) 669 0806
Club Mardi Gras 398 Richards St. 687 5007
CN Imax Theatre 999 Canada Place 682 6299
Columbia Hotel 303 Columbia (at Cordova) 683 3757
Commodore Lanes 838 Granville (Granville Mall) 681 1531
Cordova Cafe 307 Cordova (Crawtown) 683 5637
Crawtown Traffic 316 W. Hastings (downtown) 669 7573
Denman Place Cinema 1030 Denman (West End) 683 2201
Dr. Sun Yat-Sen Garden Main Hall 578 Carroll St. 662 3207
DVR 515 Davie (downtown) 682 4388
Firehall Arts Centre 80 E. Cordova (at Main) 689 0926
Food Not Bombs Vancouver 876 6719

Frederic Wood Theatre (UBC) 622 2678
Garaage Pub 2889 E. Hastings (downtown) 822 9364
Mars & Powell (Gastown) 689 0649
Gastown Theatre 36 Powell (Gastown) 684 MASK
The Gate 1176 Granville (downtown) 688 8701
Graceland 1250 Richards (downtown) 688 2648
Greg's Place 45844 Yale Rd. (Chilliwack) 795 3334
The Grind Gallery 4124 Main (Mt. Pleasant) 322 6057
Hemp B.C. 324 W. Hastings (downtown) 681 4620
Holmwood Theatre 3123 W. Broadway (Kitsilano) 738 3211
Hot Jazz Society 2120 Main (Mt. Pleasant) 873 4131
It's A Secret 1221 Granville St. (downtown) 688 7755
Jericho Arts Centre 1600 Discovery (Pt. Grey) 224 8007
La Quena 1111 Commercial (the Drive) 251 6626
The Lotus Club 455 Abbott (Gastown) 685 7777
Lucy's 3934 Main 795 9658
Luv-A-Fair 1275 Seymour (downtown) 685 3288
Mars 1320 Richards (downtown) 230 MARS
Maximum Blues Pub 1176 Granville (downtown) 688 8701
Niagara Hotel Pub 435 W. Pender (downtown) 688 7574
Mediolana 1926 W. Broadway 682 7574
Noam Restaurant 2724 W. 4th Ave. (Kitsilano) 738 7151
Odyssey Imports 534 Seymour (downtown) 669 6644
Old American Pub 928 Main (downtown) 682 3291
Orpheum Theatre Smith & Seymour (downtown) 665 5050
Pacific Cinematheque 1131 Howe (downtown) 688 3456
Paradise 27 Church (New West) 525 0371
Paradise Cinema 919 Granville (Granville Mall) 681 1732
Park Theatre 3440 Cambie (South Vancouver) 876 2747
Piccadilly Pub 630 W. Pender (at Seymour) 682 3221
Pit Pub, basement, Student Union Building (UBC) 822 6223
Pit Gallery 317 W. Hastings (downtown) 681 6740
Plozza theatre 881 Granville (Granville Mall) 685 7050
Purple Onion 15 Water St. (gastown) 680 9442
Raffles Lounge 1221 Granville (downtown) 473 1593
The Rage 750 Pacific Blvd. South (Plaza of Nations) 685 5585
Railway Club 579 Dunsinuir (at Seymour) 681 1625
Richard's On Richard's 1036 Richards (downtown) 687 6794
Ridge Cinema 3131 Arbutus (at 16th Ave.) 738 6311
Russian Hall 600 Campbell (Chinatown) 874 6200
Scratch Records 109 W. Cordova (Gastown) 687 6355
Shadblot Centre for the Arts 6450 Deer Lake Ave. (Burnaby) 291 6864
Sonar 606 Water (Gastown) 683 6095
South Hill Candy Shop 4198 Main (at 26th) 876 7463
Starfish Room 1055 Haven (downtown) 682 4171
Starlight Cinema 935 Denman (West End) 689 0096
Station Street Arts Centre 930 Station (at Main) 688 3312
St. Regis Hotel 602 Dunsinuir (downtown) 688 3312
Stone Temple Cabaret 1082 Granville St. (downtown) 688 3312
Sugar Refinery 1115 Granville (downtown) 688 3312
Theatre E 254 E. Hastings (Chinatown) 681 8915
Thunderbird Ent. Centre 120 W. 16th St. (N. Van) 988 2743
The Tower 339 W. Hastings (downtown) 688 3288
Track Records 552 Seymour (downtown) 688 8701
Twilight Zone 7 Alexander (Gastown) 688 7574
UBC Card Centre Gate 4 (UBC) 682 7574
Vancouver E. Cultural Centre 1895 Venables (at Victoria) 254 9578
Vancouver Little Theatre 3102 Main (Mt. Pleasant) 876 4165
Vancouver Press Club 2215 Granville (S. Granville) 738 7015
Varsity Theatre 4375 W. 10th (Point Grey) 222 2235
Vert/Washout 2412 Main (Mt. Pleasant) 872 2999
Video In Studios 1965 Main (Mt. Pleasant) 872 8337
Vogue Theatre 918 Granville (Granville Mall) 331 7969
Waterfront Theatre 1405 Anderson (Granville Is.) 685 6217
Western Front (303 E. 8th Ave) 876 9343
Whip Gallery 209 E. 6th Ave. (at Main) 681 6740
W.I.S.E. Hall 1882 Adanac (the Drive) 685 7050
Women In Film 3545 W. 16th (Kitsilano) 681 9253
Yale Blues Pub 1300 Granville (downtown) 738 3232
Zulu Records 1869 W. 4th (Kitsilano)

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INCUBUS & RULE 62



thursday, august 7th
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the
nixons



with guests
Tuesday, August 19
Starfish Room 913 F&K REAL ROCK

FISH
with guests



Thursday August 21
Starfish Room

913 F&K REAL ROCK
the seahorses
with special guest
MANSUN



SATURDAY AUGUST 23
THE RAGE NIGHT CLUB
Doors 7pm • Show 8pm

Lilith Fair
A Celebration of Women in Music
sarah mclachlan
indigo girls
shawn colvin
more special guests to come



new line
mary jane lamont • sara mclachlan • dory mcmurray
Sunday, August 24
Thunderbird Stadium, UBC

913 F&K presents
EDGEfest 97
OUR
LADY PEACE
THE TEA
PARTY
Collective
SOUL
I MoThEr EaRth
SilverChair
Show Goes
Run or Shine
Dodgy
Philosopher Kings
HedD KROSS • ECHOIVE OUCH • A.E. OF ENCORE
GUESS • FRIGID EXTER • SAHA OAG
Monday August 25
ThuNderBird StaDium
913 F&K REAL ROCK

Reel Big Fish
THE FAREWELL TOUR



with guests
Kara's Flowers
Sunday, August 31
Starfish Room 913 F&K REAL ROCK

the summer tour
COUNTING CROWS
THE WALLFLOWERS



with special guests
Monday September 8
Live at General Motors Place

ZIGGY MARLEY
AND THE MELODY MAKERS
WITH SPECIAL GUESTS
BIG HEAD TODD AND THE MONSTERS



SATURDAY SEPTEMBER 13
PLAZA OF NATIONS
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Human Brothers Band



Sunday September 21
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PRIMAL SCREAM Vanishing Point CD

Adorned for their spaced-out mix of rock 'n' roll, electronics, and dub, down bliss featuring both singles "Kowalski" and "Star."
Vanishing Point will kick your super cool wagon over and leave you loaded to go. Ride on. **PRIMAL SCREAM!**
16⁹⁸ CD

LUNA Pup Tent CD/Cassette

Strutting further away from their Velvet Underground/Dream Syndicate signifiers, **LUNA**, with their fourth full length **Pup Tent**, appear coolly capable of fashioning a great album, featuring infinite vistas of equal parts dreamy and jagged guitar alchemy. On **Pup Tent**, **Dean Wareham** surreally meanders from observation to observation with his signature deadpan poise, but also offers a few electric blasts of horns, vibes, and moog. So, as the saying goes, "Electricity comes from other planets" and in this case... a moon...
16⁹⁸ CD 10⁹⁸ Cassette

COLD CUT Beats and Pieces CD-EP

When it comes down to fulfilling the hype (the anticipated promise of DJ, sample or electronic based music), **COLD CUT**, Ninja Tune wryly, the ambition of this music type could be fairly seen as a response to Ninja Tune's accomplishments. **Beats and Pieces** is the advance warning of the new frontier: complexity. Friends **Kid Koala**, **Q-Bert**, **John McFarlane**, **T-power**, **Strictly Kev**, and **Idjitecho** give a hand setting the table here for more good (B)listening. "Fuck dance, let's eat."
9⁹⁸ CD-EP

NEKO CASE AND HER BOYFRIENDS The Virginian CD

Although you may know **NEKO CASE** as the manic drummer in **Muov**, her debut solo project **The Virginian** is neither like **NEKO**'s gone country with a whole host of indie-rock accompanists like **Brian Connolly** (**Shreddy Men**), **Matt Murphy** (**Superfriends**), **Ross Melberg** (**Sotties Gaze**), **Carl Newman** (**Zompano Superconductors**), **Peter Bourne** (**Copyright**), **Beez** (**The Smugglers**) and more (**PS**, **NEKO** and her **TOURING** Boyfriends play August 6th at the Gate!)
14⁹⁸ CD

NEGATIVELAND Ipsdsepi CD

NEGATIVELAND have gotten the big ol' leaving gloves out again, and are willing to load 'em up with rolls of quarters too, if necessary. The justly targeted adversary this time: **Pepsi**. So don't tell anyone, especially **Pepsi** lovers, but buy the album - you know it will be good, and funny. And by the way, the prediction is that this one won't be around for long, ya dig. Fight the power.
16⁹⁸ CD

SQUAREPUSHER Big Loada CD-EP

In the midst of advances in technique within the field of sample-based music, there is often a shortage of substantial supportive musical ideas. **SQUAREPUSHER**, however, doesn't fall into common, simple genre ratiocination. Nope, he's got his own thing going on. It's unique, it rocks and we like it: weird fast-paced and jazzy beats, thick synth and live - as in human played - bass. Cool.
12⁹⁸ CD-EP

BANCO DE GAIA Big Men Cry CD

Residing somewhere between **Loop Guru** and **Perlmutter**, **BANCO DE GAIA** have steadily emerged as a favorite amongst ethno-techies enthusiasts. Specializing in hyper-real collages of sounds, **Big Men Cry** is both an evocative and dense record, packed with enough sonic detours to teleport you freely through this global village. Get your passport stamped at Zulu KSAP!
16⁹⁸ CD

BRIAN ENO The Drop CD

Why sum up this ambient dietzen's creative crafts in just a few lines? Instead let us offer the fact that **BRIAN ENO**'s new full length **The Drop** has already received many a spin here at Zulu and comes recommended for any alert ear. **ENO**'s new soundscapes are innovative and playful, as well as thoroughly consuming - a labyrinth in time and color. Perfect for endless evening walks.
16⁹⁸ CD

ARTO LINDSEY Hyper Civilizado CD

Cool New York label Asphodel's stable of artists (the likes of **We Sub Dub**, **DJ Spooky** and more) team up to remix the new found and pleasant Latin stylings of **Arto Lindsey**, all with great success, hooray! This is no waver/general cool guy **Arto Lindsey**, indeed, very, very well done stuff. Check it out.
16⁹⁸ CD

UP BUSTLE AND OUT Light 'em Up and Blow 'em Out CD

Our recommendation? If you can't travel the world this summer, then max out on the back porch with your favourite bevies and **UP BUSTLE AND OUT**'s third album release on the prestigious **Ninja Tune** label. Here's your incentive: Ecuadorian beats, Pacific Rim urban funk, Spanish fusion dancers, laogrid Latin raps and swirling sitar in a blender of dub! A happier world in your own backyard.
16⁹⁸ CD

THE VON ZIPPERS Wow 'em down at Franzl's CD

What's up Calgary? Add another dignity to Cowtown's garage-shock hall of fame. These **VON ZIPPERS** are three lads with a new spin on the Ziti Rowl August ball - they're the **Borsons** of the Bear Brand Beats, so raise your punk rock steins, cos' there's a winner under this cap. Burp.
14⁹⁸ CD

Bonus New Stuff:

JOHN CALE
Eat / Kiss: Music for the films of
Andy Warhol CD
MORRISSEY
Alma Matters CD-EP
VARIOUS ARTISTS
Stoned... Chilled... Groove CD
BLINK 182
Dude Ranch CD
THE APARTMENTS
Apart CD
TEENAGE FANCLUB
Songs From Northern Britain CD
DJ KEOKI
Ego Trip CD



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Sun 12:00-6:00